

[illegible]

Verse (Dm) (F)

1. This ho - tel bar is full of peo - ple.
3. There's a song on the lips of ev - 'ry - bo - dy.

mp w/ad lib. fills on %

T 1 1 X 1 1 1 1 1
A 3 3 X 1 1 1 1 1
B 2 2 X 2 2 2 2 2
0 0 0 3 3 3 3 3

0 (0) (0) 1

[illegible]

(Dm)

(F)

And my mood is real-ly not in style.
The pia-no man has caught the last bus home.

(Dm)

(F)

Right now the blues want to sur-round me...
The old bar-tender's a-sleep in the cor-ner,

(Bb)

(A)

(Dm)

To Coda ☐

But I'll break out af-ter 'while. _____
So why must I still be here, I don't know. Let me tell you. Well I'm a }
I'm a }

Chorus

(F)

(Dm)

mil-lion miles a-way, _____
I'm a mil-lion miles a-way. _____
etc.

5

6

3

10-13-13

T
A
B

0 0 3-5-3-5 X

X 5-7-5 7 7-5 7 5-7-5 7 5-7

(F)

full

13-13-13-13-13

13 (13) 10 12 10 10-12 14-12

13-12-10-13-12-10-13-12-10

T
A
B

(Dm)

(F)

full

13 10 13-13 (15)

9-6-8-6 7-5 7 5-3-5-3-5-7 5

5-7

rake----

T
A
B

(Dm)

(F)

3

3

3

3

full

full

full

full

w/ variable P.H.-----

5-6-8-6-5-6-5 5-6 8-6-5-6-5 5-6-8-8 8 8 8 (8) 6 7

7-8 7-5 7-7-5-3-5-3

T
A
B

(B^b)

(A)

(Dm)

5-7 5-7 5-7

5-6-5-6-5 6-5 6-8 8-6-5 8-6-5

7-5-7-5 7-7-5 8-5-5

T
A
B

Bad Penny

Words & Music by Rory Gallagher



Intro

♩ = 100

Gtr. 1
(elec.)

(D⁵)

f w/dist.

Csus² Dm F

let ring...

etc.

D⁵ F

Gtr. 1 Fig. 2...

Csus² D⁵

let ring...

Gtr. 2 (elec.)

f Fig. 1

Gtr. 1 cont. in slashes

Gtr. 2 w/sustain

full

full

Csus² C D E

open 2fr

D⁵ F

C D E

3fr open 2fr

D⁵

...Fig. 2 ends

1. Well like a

Verse

bad pen-ny you_ have turned up a - gain. You're in my sights, - there's a
 bad pen-ny you_ sure lost the glow. When I'm out of reach__ your

Chords: D⁵ F C^{sus}2 C ^D ^E ^④ ^④ open 2fr D⁵ F

Gtr. 2 (2°) 8va 3 full 15 15 13 15 13 15 15 (15)

TAB

mist on my lens. I think you know how it was when I tripped and fell. Well you
 smile's sure gone cold. Well it can't ev-er be like it was then. Well don't you

Chords: C^{sus}2 C ^D ^E ^④ ^④ open 2fr D⁵ F C^{sus}2 C ^D ^E ^④ ^④ open 2fr C D⁵

8va 3 full 15 15 15 15 13-15-13-12 13

TAB

1.

dou - ble-dealed me ba - by and I broke like a shell. Hey!
 fool__ with me__ ba - by don't you

Chords: F C^{sus}2 C ^D ^E ^④ ^④ open 2fr D⁵ (D⁵)* (F)

Gtr. 2 8va 3 full 13 13 13 13-15-15 15 15 13

Gtr. 1 plays Fig. 2
 Gtr. 3 plays Fig. 1. Gtr. 3 w/dist.

TAB

*Chords implied by bassline

(C) (D⁵) (F) 2. (C) (D⁵)

2. Well like a mess with my plans. Yeah!

(8)

Gtr. 2

12-13-12 13 12 15 15 13 13 13 15-15 15 13 12-13-12 13 12 15 12 10 12

(F) (C) (D⁵) (F) (C) (D⁵)

Gtr. 1 plays Fig. 2
Gtr. 3 plays Fig. 1 *ad lib.*

8^{va}

12 10-12 12 10 9-10-9 10-9 12 (12) 19 19 18-20 20 (20) 18 17-18-17 18 17 19 19

(F) (C) (D⁵) (F) (C) (D⁵)

(8)

20 20 (20) 18-20 20 20 20 20 18-20 18-17-18-17-18-17-15 17 15-18 15

Bridge C G C G/B

Gtr. 1

Some storm - y nights your mem - 'ry haunts me, you won't
Some storm - y nights I hear you call - in', won't you

Gtr. 2

Gtr. 3 tacet

1 0 1 4 1 1 1 1 0 0
0 0 0 5 0 0 0 0 0 0
2 2 2 5 2 2 2 2 2 2
3 3 3 5 3 3 3 3 2 2

B^b B^b C

go a - way. go a - way. 3. Well like a 5. Well like a

T 3 3 3 3 3 3 3 3 1 3 1 3 5 5
A 3 3 3 3 3 3 3 3
B 1 1 1 1 1 1 1

D⁵ F Csus² C ^D ^E
open 2fr D⁵ F

bad pen-ny you _ have turned up in the change. Try to fit in - to the pic-ture, you can't
bad pen-ny spins a - round and a - round. Well you won't know what's gone wrong when
bad pen-ny you _ have turned up a - gain. You're in my sights there's a

Gtr. 2 (2°)

full (13) 17-15 17 15 17 17 (17)

T 13 (13) 17-15 17 15 17 17 (17)
A
B

Csus² C ^D ^E
open 2fr D⁵ F

get in - side the frame. I think you know _ I'm still sore but
it all falls down. You got to learn _ from now on to
mist on my lens. _ I think you know _ how it was when

Gtr. 2 (1°)

Gtr. 2 (3°) w/ad lib. fills *sim.*

full 8 8 8 8

T 8 8 8 8
A
B

Gtr. 2 (2°)

8va full 15 15 13 15

T 15 15 13 15
A
B

To Coda ☐

D E
④ ④
open 2fr
D⁵
F

Csus² C

I'm on the mend. —
 stop play - ing games. —
 I tripped and fell. —

You ought to keep on mov - ing, — it won't
 Well you double - dealed me ba - by, — you got to

8 — 8 — 8 — (8) — 6 — 6 — 7 —

(8) — 3 — 13 — 15 — 13 — 14 — 13 — 15 — 13 —

1. D E ④ ④ open 2fr D⁵ Csus² C

hap - pen a - gain. — 4. Well like a spin on your way. —

8 — 8 — (8) — 5 —

8^{va} — 15 — 15 —

D.S. al Coda

Coda

C ④ 3fr D ④ open E ④ 2fr D⁵ Solo D⁵ F C D⁵

cracked like a shell. Yeah!

Gtr. 2 (2°)

8va

full full full full full full

20 20 18 19 18-20-20 20 20-18 20 20

TAB

D⁵ F C D⁵ F C D⁵

(8)

full 3 3 3 3 3

20 17 20 17 20-18-17-18-17 19-17 19 18-20 20 20 (20) 18-18 18 (18) 17 18-20 17-20-17-20-20-20 20 20

TAB

D⁵ F C D⁵ Gtr. 1 F C^{sus}2 C ④ open ④ 2fr D⁵

(8)

full full full full full

20 20 20 20 20 19 19 17 18 20 20 20-18 17-18-17-18-17 19 19-17

TAB

Gtr. 3 plays Fig. 1 *ad lib.*

Repeat *ad lib.* to fade

D⁵ F C^{sus}2 C ④ open ④ 2fr D⁵ F C^{sus}2 C ④ open ④ 2fr D⁵

(8)

full full full full full

19 18 20 20 20-18 17-18-17-18-17 19 19 17 22-20 (20) 18 20 20 (20) 18 17-18-18-17 19

TAB

Bad Penny

Words & Music by Rory Gallagher

Gtrs. 3+4
 6 = D 3 = G
 5 = A 2 = A
 4 = D 1 = D

Gtr. 5
 6 = D 3 = G
 5 = A 2 = B
 4 = D 1 = E



Intro
 1 bar count in:

$\text{♩} = 100$
 (D⁵)

Gtr. 1
 (elec.)

f w/dist.

Play Guitar 1 part

C

Dm

F

C

D⁵

C

Gtr. 1

Gtr. 2 (elec.)

let ring... etc. let ring... *f* w/sustain

Play Guitar 2 part

Gtrs. 3+4 (elec.) (composite part)
 Tuning: DADGAD

f w/phaser fx
 Harm.-----

let ring...

Chords: C, Dm, F, C, Dm

1.

I tripped and fell. — Well you dou - ble-dealed me ba - by and I broke like a shell. — Hey!
like it was then. — Well don't you fool — with me — ba - by don't you

8va

3

full 1/2

15 13-15-13 15 15 (15)

Gtr. 2

13 13 13

Play Guitar 2 part to end of song

Chords: (Dm)*, (F), (C), (Dm), (F)

(8)

2. Well like a

Gtr. 1 plays Fig. 1

full full

15 13-15-15 15 13 12-13-12 13 12 15 15 13 15 13-15-15 15 13 12-13-12 13 12 15

*Chords implied by bassline

2.

Chords: (C), (Dm), (F), (C), (Dm), (F)

mess with my plans. — Yeah!

8va

3

P.H. — 1

Gtr. 1 plays Fig. 1 ad lib.

full full

10 12 10 12 10 12 12 10 9-10-9 10 9 12 (12) 19 19 17 19 18 20 20 (20) 18

Chords: (C), (Dm), (F), (C), (Dm), (F)

(8)

3

full full

17-18-17 18 17 19 20 20 (20) 18-20 20 20 20 20 18-20-18 17-18-17 18-17-15

Dm* F C Dm F
 bad pen-ny you — have turned up in the change. Try to fit in - to the pic-ture, you can't
 bad pen-ny spins_ a - round and a - round. Well you won't know what's gone wrong when
 bad pen-ny you — have turned up a - gain. You're in my sights there's a

Gtrs. 3+4 play Fig. 2 *ad lib.*

TAB

Gtr. 2 (2°)

TAB

D D E D E G
 C open open 2fr Dm open 2fr open
 get in - side the frame. I think you know I'm still sore but I'm on — the mend.
 it all falls — down. You got to learn from now on to stop — play-ing games. You
 mist on my lens. — I think you know how it was when I tripped and fell. — Well you

Gtr. 2 (3°) *w/ ad lib. fills sim.*

TAB

Gtr. 5

TAB

1. *To Coda* Φ 2. *D.S. al Coda*

F Csus² C Dm C Csus² Dm open

Times sure have changed, it won't hap-pen a - gain. — 4. Well like a
 ought to keep on mov-ing, you got to spin on your way. —
 double - dealed me ba - by, — I

(8) 8^{va}

13-15-13 full full 15 15

0 3 2 0

Φ *Coda*

Solo

C Dm Dm F C Dm

cracked like a shell. Yeah!

8^{va}

Gtr. 2 (2°)

Gtrs. 3+4 play Fig. 2 *ad lib.*

full full 18 19 19 18-20-20 20 18 20 20 20

Chords: F C Dm F

(8)

full 3 3 3

full full

TAB

20 17 20 17 20 18 17 18 17 19 17 19 (19) 18 20 20 (20) 18 20 18 20 18 17

Chords: C Dm F C Dm

(8)

3 3 3

full full full full full full full

P.H.---

TAB

18-20 17-20-17-20-20-20 20 20 20 20 20 20 20 20 20 20 20 20 19 19-17

(8)

(1)

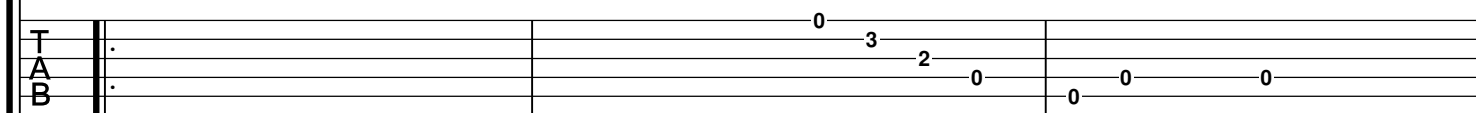
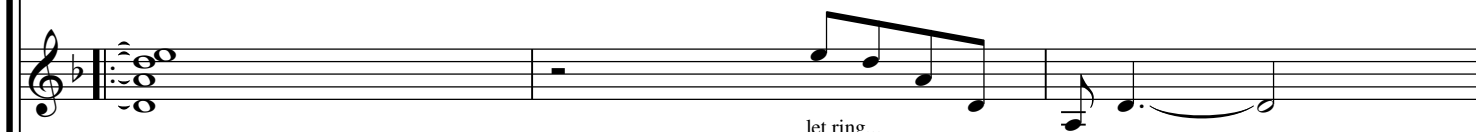
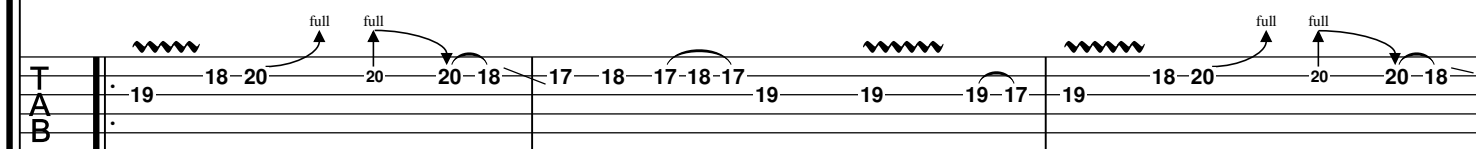
(C)

(Dm)

(1)



Gtr. 1 plays Fig. 1 *ad lib.*
Gtrs. 3+4 play Fig. 2 *ad lib.*



Repeat *ad lib. sim. to fade*

(C)

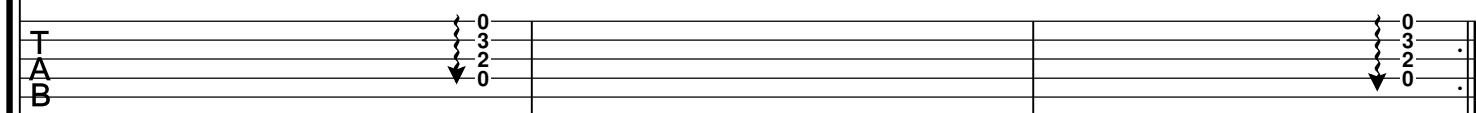
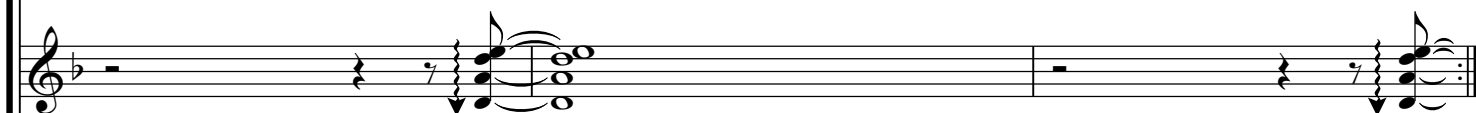
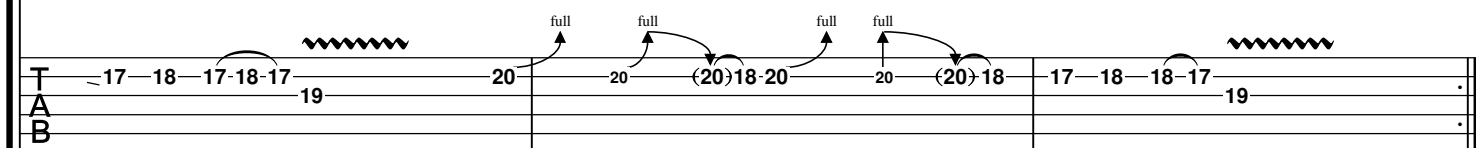
(Dm)

(F)

(C)

(Dm)

(8)



Barley And Grape Rag

Words & Music by Rory Gallagher

Tune down a tone

6 = D 3 = F

5 = G 2 = A

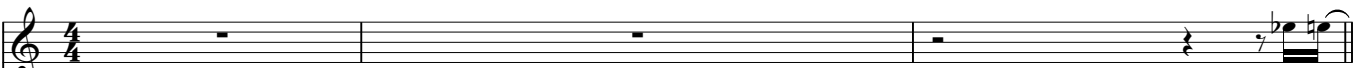
4 = C 1 = D

Intro

$\text{♩} = 110$ $\text{♪} = \text{♪} \text{ (triple)}$

(C)

(G⁷)



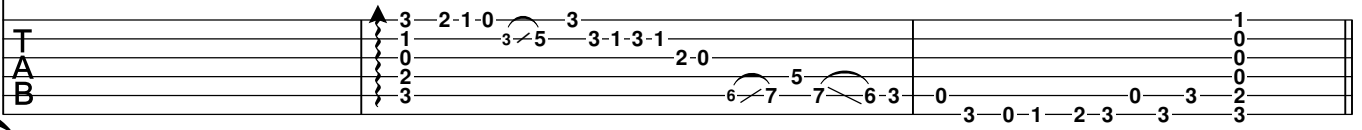
1. Well I_

Gtr. 1 (acous.)

count in cue:



mf strum behind nut! tap body



Verse

(C)

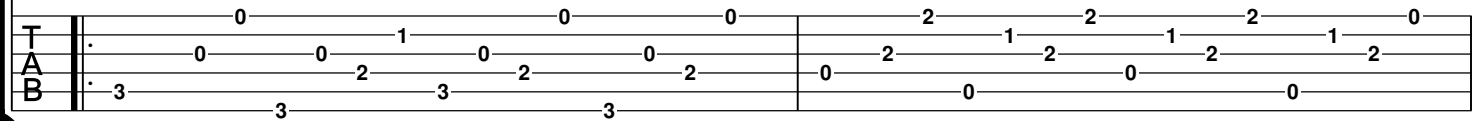
(D⁷)



__ don't care__ if I__ get ar - rest - ed 'cause to -
Ba -by's done me wrong, you must have guessed it. My heart's



let ring throughout



(G⁶)

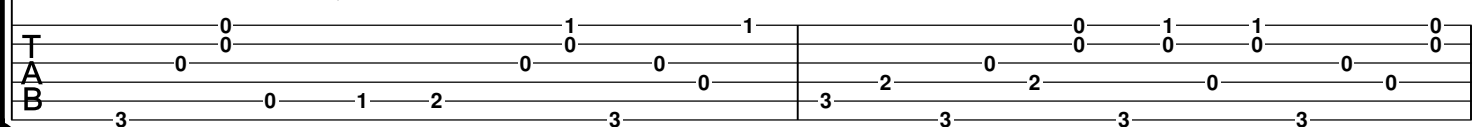
(G⁷/B)

(C)

(G⁷)



- night they'll need more_ than a ball_ and chain_ _
__ so low I think it must_ be told_ _ that



(C)

(D7)

I don't care__ who's__ in - ter - est - ed I'm
I don't wan - na know where east and west__ is 'cause

(G6)

(G7/B)

(C)

(G7)

com-ing in - to town__ just the same._ I've been
pret - ty soon I won't feel the cold.___ When I'm

(C)

(C7)

(F)

(F#dim)

so a - lone_ I've been feel-ing blue,_ I think I need a lit - tle beer or two._
walk-in' down Main Street feel-ing no pain, a - long__ come a cop__ he can take my name_ and ex - plain

(C)

(D7)

Be my friend,_ tell me__ where that place__ is, where the
__ to me__ what a fed - er - al case__ is. I'm

(G) (G⁷/B) 1. (C) (G⁷) 2. (C)

whis-key flows and the di - ces roll till dawn. 2. My Look out! ____

mix - ing the bar - ley with the grape a - gain.

The first system of music features a vocal melody line with lyrics. The piano accompaniment consists of eighth and sixteenth notes. The guitar TAB is written on a six-line staff with fret numbers (0-3) and includes triplets.

Bridge (E) (Am) (E) (Am)

Bright ci - ty lights will make you feel all right. ____

etc.

The Bridge section continues with a vocal melody and piano accompaniment. The guitar TAB includes a 'V' marking for a vibrato effect and continues with fret numbers and triplets.

(D⁷) (G) (G⁷/B)

I'm right or wrong _ then to - mor - row nev - er comes. ____

The second system of music features a vocal melody line with lyrics. The piano accompaniment consists of eighth and sixteenth notes. The guitar TAB is written on a six-line staff with fret numbers (0-3) and includes triplets.

Verse (C) (D⁷)

3. I don't care _ a - bout get - tin' _ in - ves - ti - gat - ed and the
4. I don't care _ if I _ get ar - rest - ed 'cause to -

The Verse section continues with a vocal melody and piano accompaniment. The guitar TAB includes fret numbers and triplets.

(G⁶) (G⁷/B) (C) (G⁷)

ci - ty fa - thers, they all black my name. I'm
 - night they'll need more than a ball and a chain.

TAB

(C) (D⁷)

pret - ty sure that you can smell the tra - ces but to -
 I don't care who's in - ter - est - ed I'm

TAB

(G⁶) (G⁷/B) (C) (G⁷)

- mor - row morn - ing I'll take all the blame. I've been
 com - in' in - to town just the same. I've been

TAB

(C) (C⁷) (F) (F[#]dim)

feel - ing bad and feel - ing blue, I think I need a lit - tle whis - key or two. God,
 feel - ing alone and I've been feel - ing blue, I think I need a lit - tle beer or two. Hey,

TAB

(C) (D7)

bro-ther you would like to do__ with it too. That's true. To -
 be my friend, tell me__ where that place is where the

TAB 2/3

(G) (G/B) (C) (G7) *To Coda* ☐

- night__ I'll sleep_ on a walk - ing cane.__ Oh__ yeah.
 whis - key flows and the di - ces roll__ till dawn.

TAB

Solo (C) (F) (F#dim)

TAB

(C) (C) (G7)

TAB

(C) (F) (F#dim)

T
A
B

(C) (G7) (C) (G7)

T
A
B

(C) (F) (F#dim)

T
A
B

(C) (G7) (C) *D.S. al Coda*

T
A
B

♢ *Coda* (C) (D7) (G6) (G7)

Mm mm

T
A
B

Csus⁴
(Asus⁴) C^{5*}
(A^{5*})

Well, you think you're stand - ing stead - y, but you're
Well, you thought you were a tough one, but you've
You're like a ti - ger in the jun - gle and you

T	2	2	2	2	2	2	2	2	2	2	2	3	2	5	5	5	5
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

E^b
(C) B^b
(G) C
(A) Csus⁴
(Asus⁴)

weak as a match - stick leg. ____ Well, there's a rum - ble in the ci - ty,
bit - ten off too much this time. ____ You've stepped on the wrong toes, ____
can't find your way back. ____ You have - n't played your cards right

T		1	1	0	0	0	2	2	2	2	2	2	2	2	2	2	2	3
A	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2
B	3	2	2	0	0	0	2	0	0	0	0	0	0	0	0	0	0	0

C^{5*}
(A^{5*}) E^b
(C) B^b
(G) C
(A)

there's a call - out for your head. ____ Now
now look who you've up - set. ____ Well, you've
you have - n't seen the signs. ____ Well, you

T	2	5	5	5	5	0	1	1	0	0	0	2	2	2	2	2	2
A	2	2	2	2	2	2	0	2	0	0	0	2	2	2	2	2	2
B	0	0	0	0	0	3	2	2	0	0	0	0	0	0	0	0	0

2. C^5 (A^5) Bb^5 (G^5)

Uh!

Gtr. 2

w/tone control $\frac{1}{2}$

C^5 (A^5) Bb^5 (G^5)

Hey! _ *cont. in slashes*

tr

cont. Slide pick down 1st string whilst trilling with left hand -----

tr

8^{va}

$1 \frac{1}{2}$

Gtr. solo C (A) Eb (C) Bb (G) C (A)

ff full full full full full full full full $\frac{1}{4}$

tr

(7) (12) (0)

Chords: Eb (C), Bb (G), C (A)

TAB: 8-5-8-5-8-5-8-5-8-5-8, 8, 5-7-5-7-5, 8, 8, 5-8-5, 7-5, 14

Chords: Csus4 (Asus4), C (A), Csus4 (Asus4), C (A), Eb (C), Bb (G), C (A)

TAB: -0-2-2-0-2-0-2-0-2-0-2-0-2-0, X, 0, 0, 3-3-0-5-3-5-3, 2-0-2-0-2-0-2-0-2-0, 7-5-0-0

P.S.-----|

Chords: Csus4 (Asus4), C (A), Csus4 (Asus4), C (A), Eb (C), Bb (G), C (A)

TAB: 5-5-5, 5-5-7-5, 7-5-8, 7-(7)-5-7-5, 7-5-7-5-7, 0-0

Chords: Csus4 (Asus4), C (A), Csus4 (Asus4), C (A), Csus4 (Asus4), C (A), Csus4 (Asus4), C (A), Eb (C), Bb (G), C (A)

TAB: 3-5-5-3-5-5-3, 3-5-5-3-5-7, 5-7-7-5-7-5-7, 7-7-(7)-0-10

w/ad. lib P.H.-----|

w/tone control full

Chords: Csus4 (Asus4), C (A), Csus4 (Asus4), C (A), Eb (C), Bb (G), C (A)

TAB: 8-10, 10-10-8-10, 8-10-8-10-8, 10-10-8, 10-(10)-(0)

cont. in stave

$$\frac{G/F}{(E/D)}$$
[illegible][illegible]

⊕ Coda

C⁵
 (A⁵)

B^b5
 (G⁵)

TAB

7 7 0 7 (7) X
 5 5 0 5 (5) X

0 7 0 5 5 5 0
 3 3 0 3 (3) X-3

2 3 2 3 2 0 3

Gtr. solo

Gtr. 1

C (A) Csus⁴ (Asus⁴) C (A) Csus⁴ (Asus⁴) C (A) Eb (C) Bb (G) C (A) cont. ad lib. sim.

Gtr. 2

ff

12 15 15 15 15 15-0-14-0-13-0-12-0 13 10 (10) 0

Csus⁴ (Asus⁴) C (A) Csus⁴ (Asus⁴) C (A) Eb (C) Bb (G) C (A)

10 8 (8) 10 10 12 13 10 8 10 8 10 8 10 8 10 8 (8)

Csus⁴ (Asus⁴) C (A) Csus⁴ (Asus⁴) C (A) Eb (C) Bb (G) C (A)

5 3 5 5 3 5 5 8 8 (8) 5 8 5 7 7 8

8va Csus⁴ (Asus⁴) C (A) Csus⁴ (Asus⁴) C (A) Eb (C) Bb (G) C (A)

10 12 12 15 17 15 17 17 17 17 17 17 17 29

Csus⁴ (Asus⁴) C (A) Csus⁴ (Asus⁴) C (A) Eb (C) Bb (G) C (A)

0 3 3 3 3 5 3 5 5 3 5 8 5 5 8 5

Csus⁺ C Csus⁺ C Eb C
 (Asus⁴) (A) (Asus⁴) (A) (C) (G) (A)

Gtrs. 1+2

Outro C⁵ B^{b5}

C⁵ B^{b5} Freely
 (A⁵) (G⁵)

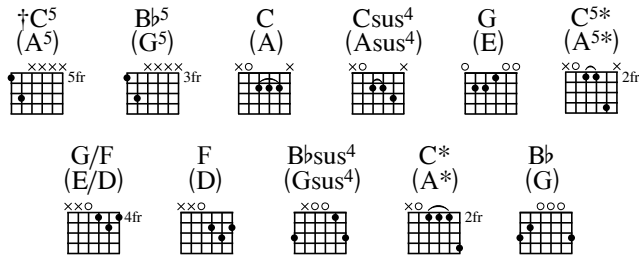
C C**
 (A) (A**)

Feedback

Words & Music by Rory Gallagher

Gtrs. 1+2

6 = G 3 = B^b
5 = C 2 = D
4 = F 1 = G
(or Capo 3fr.)



Intro
1 bar count in:

♩ = 169

$$\mathbf{C}^5_{(\mathbf{A}^5)}$$
$$\text{B}\flat^5$$

$$(\text{G}^5)$$

Gtr. 1 (short scale elec.), Tuning: GCFB \flat DG

Gr. 1 (short scale elec.), Tuning: GCFB#DG

f w/dist.

TAB

0 7-7-0 7-X-X-X-X X 0 7-0 7-7-7 0 5-5-0 5-3-3-0 5-3-3-0 0

Gr. 2 (short scale elec.), Tuning: GCFB#DG

w/dist.

TAB

2-3-2-3-2-3-2-0-0

Play Guitar 1 part; ambient sound from live room mics left in mix on backing track version

†Symbols in parentheses represent chord names with respect to GCFB \flat DG tuning (or Capoeira Gtr, TAB 0 = 3rd fret)
 Symbols above represent actual sounding chords.

1. Well, you

G
(E)

— you're run - ning scared, you've got — no place to run, you're caught be - tween the law and the big guns.
 — you're run - ning scared, you've got — no place to run, you're caught be - tween the law and the big guns.
 — you're run - ning scared, you've got — no place to run, 'cause now you're face to face with the big guns.

(2° w/tremolo slide down bottom three strings)

2° Play Gtr. 2 to end of song

1.
C⁵
(A⁵)

B^{b5}
(G⁵)

Hey!

7 7 7 (7) X X X 7 7 7 5 5 0 3 (5) X 2 3 2 3 2 3 2 0 3

5 5 0 5 (5) X X X 0 5 0 5 5 5 0 3 3 0 3 (3) X 2 3 2 3 2 3 2 0 3

C⁵ (A⁵) B^{b5} (G⁵)

2. Well it's a

T
A
B

7-7-0-7(7)-X X-0-5-0-5-5-5-0 5-5-0-5(5)-X X-2-3-2-3-2-3-2-0

2.
C⁵ (A⁵) B^{b5} (G⁵)

Uh!

T
A
B

7-7-0-7-X-X-X-X X-0-5-0-5-5-5-0 5-5-0-5-X-X 2-3-2-3-2-3-2-0-3

8^{va} 1

P.H. 1/2 1

0-0-5 0-0-3-0

C⁵ (A⁵) B^{b5} (G⁵)

Hey! _

Slide pick down 1st, 2nd and 3rd strings -----|

C (A) (E^b) (B^b) C (A)

Gtr. 1 plays Fig. 1 (x3) *ad lib. sim.*

(E^b) (B^b) C (A)

(E^b) (B^b) C (A)

P.S.-----|

(Eb) (Bb) C (A)

TAB: 0 0 0 7 5 5 5 7 5 7 5 7 5 7 0

(Eb) (Bb) C (A)

TAB: 3 5 5 3 5 5 3 5 3 5 3 5 7 5 7 5 7 5 7 5 7 7 5 7 7 5 7 7 0 10

(Eb) (Bb) C (A)

TAB: 8 10 10 8 10 8 10 10 8 10 10 8 10 (10) (0) 4 5 4

Bridge

G/F D
(E/D) (F)

G/F
(E/D)

Your back's a-against the wall, you don't like it there at all.

Gtr. 1

w/flanger

TAB: 4 2 2 4 X X X X, 5 3 3 5 X X X X, 4 2 2 4 X X X X, 0 0 0 0

Gtr. 2

TAB: 4 2 2 2 4 4, 5 3 3 3 5 5, 4 2 2 2 4 4, 0 0 0 0 0 0

(A) *8va*

Gtr. 1 w/ Fig. (x3) *ad lib.* w/slide

TAB: 14 15 15 15 14 15 15 15 15 15 15 17 15 17 14 (14) 0

(Eb) (Bb) C (A)

TAB: 14 14 13 (13) 15 15 17 17 14 14 12 14 14 14 14 12 12

(Eb) (Bb) C (A)

TAB: 5 5 5 5 5 3 5 5 5 3 5 5 5 8 8 8 5 8 5 7 8

8va (Eb) (Bb) C (A)

(approx. point beyond fretboard)

TAB: 10 12 12 15 17 17 17 17 17 17 17 (29)

(Eb) (Bb) C (A)

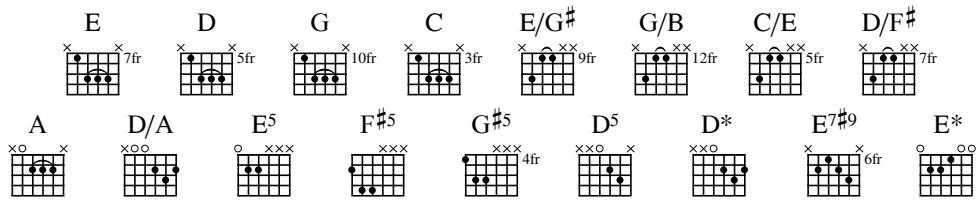
TAB: 0 3 3 3 3 3 3 5 3 5 3 5 8 5 5 8 5

(Eb) (Bb) C (A) Gtr. 1

TAB: 0 3 5 5 3 5 3 5 5 5 5 8 5 3 5 5

Blister On The Moon

Words & Music by Rory Gallagher



Intro

♩ = 131

E D (E bass)

Gtr. 2 (elec.) 7 w/clean tone

Gtr. 1 (elec.) *f* w/dist.

T	9	9	9	9	7	7	7	9	9
A	9	9	9	9	9	7	7	9	9
B	9	9	9	9	9	7	7	9	9
	7	7	7	7	5	5	5	7	7
	(0)			0					

D (E bass)

T	9	7	7	7	9	9
A	9	7	7	7	7	9
B	9	7	7	7	7	9
	7	5	5	5	5	7
	0					

E G C D E G C D

T	9	9	X-X	12	12	X-X	5	5	X-X	7	7	X-X	9	9	X-X	12	12	X-X	5	5	X-X	7	7
A	9	9	X-X	12	12	X-X	5	5	X-X	7	7	X-X	9	9	X-X	12	12	X-X	5	5	X-X	7	7
B	9	9	X-X	12	12	X-X	5	5	X-X	7	7	X-X	9	9	X-X	12	12	X-X	5	5	X-X	7	7
	7	7	X-X	10	10	X-X	3	3	X-X	5	5	X-X	7	7	X-X	10	10	X-X	3	3	X-X	5	5

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E

9 9 9-7 7-9 (9) (7) 9 7-9 (9) (14) 7-9 7-9-7 9-7-9-7 5-7-9 7-9-7 9

10 10-8 9 8-7 9 7-6 7-9 11 12 11-9 11 9

E

D (E bass)

1. Ev'-ry-one is say-ing_ what to do and what to think, and when to ask__per-mis-sion when you
 2. Now you lay you down to sleep, make sure and get some rest, to - mor-row is__an-oth - er day_ and
 (3.) if you learn your les - son well and step up - on the line, save your breath un - til for - e - ver,_we should
 (4.) now you want to run a-way,_ o - kay, let's see you run, run__ a-cross_the fro - zen air, try

9 9 7 9 7 7 5

D (E bass)

E

close your ears, you can-not hear, the rules are all pre-set. You thought we were il-lu-sion-ists, but we

D (E bass)

meant the word we said, we're in com-mand, you ti-ny fly, we'll

C D

C D

C D

C D

crush you till you're dead.

Guitar solo

E

E⁷#9

E

E
⑥
0fr
○

[illegible]

Gtrs. 1+2

Gtrs. 1+2

E/G# G/B C/E D/F# E/G# G/B


T
A
B

9 9 11 9 12 12 14 12 5 5 7 5 7 7 9 7 9 9 11 9 12 12 14 12

The first system of the musical score for 'The Sound of Silence' is shown. It features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, and the chord progression is indicated by the following chords: C/E, D/F#, E/G#, G/B, C/E, and D/F#. The notation includes eighth and quarter notes, with some notes beamed together. The first measure contains a C4 note, an E4 note, and a G4 note. The second measure contains a D4 note, an F#4 note, and a G#4 note. The third measure contains an E4 note, a G#4 note, and a B4 note. The fourth measure contains a G4 note, a B4 note, and a D5 note. The fifth measure contains a C4 note, an E4 note, and a G4 note. The sixth measure contains a D4 note, an F#4 note, and a G#4 note.

E/G# G/B C/E D/F# E

Gtr. 2

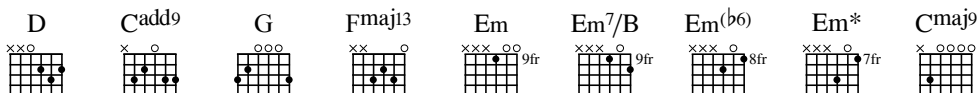


T
A
B

9 9 11 9 12 12 14 12 5 5 7 5 7 9 7 0 0 1 2 2 0

Born On The Wrong Side Of Time

Words & Music by Rory Gallagher



Intro ♩ = 145

Gtr. 1
(acous.)

First system of guitar notation for Gtr. 1 (acous.). It includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music starts with a *mf* dynamic. Chords D, Cadd9, and G are indicated above the staff. The tablature below the staff shows fingerings for strings T, A, and B.

Gtr. 2 (elec.)

Second system of guitar notation for Gtr. 2 (elec.). It includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music starts with a *w/clean tone* instruction. Chords D, Cadd9, and G are indicated above the staff. The tablature below the staff shows fingerings for strings T, A, and B.

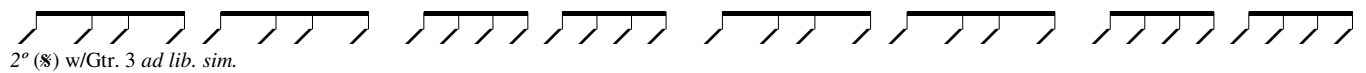
cont. in slashes

Third system of guitar notation. It includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music continues with the same chord progression. The tablature below the staff shows fingerings for strings T, A, and B.

Fourth system of guitar notation. It includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music continues with the same chord progression. The tablature below the staff shows fingerings for strings T, A, and B, including a *w/dist. full* instruction.



D

2° (8) w/Gtr. 3 *ad lib. sim.*

Musical notation for guitar 1 and 2, showing a series of eighth notes across the staff.

cont. in slashes

TAB

Verse

D

Fmaj¹³

D

Fmaj¹³

Gtrs. 1+2

Gtr. 2 w/clean tone

Musical notation for guitar 1 and 2, showing a series of eighth notes across the staff.

1. Born on the wrong side of time, _____ e - ven your best_ friend's rea- dy to watch you_ die.____
2. Born on the wrong side of time, _____ your days are so cold_ that you curse _____ to your- self it's a crime_
3. Born on the wrong side of time, _____ pre- tend to your- self_ that some day _____ you'll do_ just

D

Fmaj¹³

D

Fmaj¹³

Musical notation for guitar 1 and 2, showing a series of eighth notes across the staff.

fine.

You don't want to live on the street,____
that you should be liv - ing in fear.____
You know that you live_ through a lie,____ you'll

Gtr. 2

3

3

cont. in slashes

Musical notation for guitar 1 and 2, showing a series of eighth notes across the staff.

TAB

To Coda 1.

D

Fmaj¹³

D

Fmaj¹³

Musical notation for guitar 1 and 2, showing a series of eighth notes across the staff.

so you've got to sweat till you're dead_ to make ends_ meet.
When you cry out,____ your friends just don't want to hear.____
on - ly find out_ what went wrong_ when the sun makes_ us fry.____

Gtr. 2

3

3

cont. in slashes

Musical notation for guitar 1 and 2, showing a series of eighth notes across the staff.

TAB

Fmaj¹³

D

Cadd⁹

G

(Em)

// cont. in stave

Gtr. 1

Tablature for guitar and bass. The guitar staff (top) and bass staff (bottom) are shown. The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The score is divided into two systems. The first system has four measures, and the second system has four measures. The key signature changes to two sharps (F# and C#) in the second system. The time signature is 2/4.

Interlude

♩ = 109

Em

Em⁷/BEm^{b6}

Em*

Tablature for guitar and bass. The guitar staff (top) and bass staff (bottom) are shown. The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The score is divided into two systems. The first system has four measures, and the second system has four measures. The key signature changes to two sharps (F# and C#) in the second system. The time signature is 2/4.

Em

Em⁷/BEm^{b6}

Em*

Tablature for guitar and bass. The guitar staff (top) and bass staff (bottom) are shown. The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The score is divided into two systems. The first system has four measures, and the second system has four measures. The key signature changes to two sharps (F# and C#) in the second system. The time signature is 2/4.

dream of the day when the great mas - ter time will
 watch your bro - thers shake with fear as they watch his
 smell their fear as they stand and curse the

Harm.

12

7

1, 2.

Em

Em⁷/B

Em^{b6}

Em*

call us
ser-pen-tine____
fact that they're

to his
eye._
a -

And you
And you can

---|

Harm. ↓

ad lib. sim. on repeats

3.

Em^{b6}

Em*

Cmaj⁹

live._

♩ = 145

D

Cadd9

G

D

Cadd9

G

mf

D Cadd9 G (A)

cont. in slashes

D

Solo

D Cadd9 D Cadd9

D C/D D Cadd9

D Cadd9 D Cadd9

TAB 12-10 10 10 11 12 10 9 12 9 12 10 10-12 10 8

D Cadd9 D Cadd9

TAB 12 10-12-10 10-12 12-10 10 12 12 10 12 13 10 12 10 10 10-12 10-12 10 (0)

D Cadd9 D Cadd9

TAB 12 10 12 10 12 10 12 10 12 10 12 10 9 12 10 9 9 12 0

D D.S. al Coda

TAB 10 12 (12)(4)(14) 10 12 12-10 12 10 12 12 1/4 12

⬢ Coda

N.C.

Gtr. 1
2°+3° to fade

Repeat and fade

TAB 7-9 7-5 9-7-5 7-9 7-5 9-7-5 7-9 7-5 9-7-5

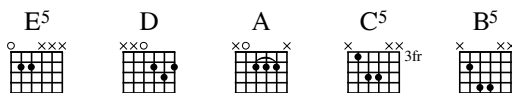
Gtr. 2

1° w/Gtr. 1

TAB 3-2-0 3-2-0 3-2-0 3-2-0 3-2-0 3-2-0 3-2-0 3-2-0

Bought And Sold

Words & Music by Rory Gallagher



♩ = 118 ♩♩ = $\overset{\text{3}}{\text{♩}}$

Intro

Gtr. 2 (elec.) **E⁵**
mf w/slight crunch

Intro guitar 2 notation: A series of eighth notes in E5, starting with a quarter rest, followed by eighth notes on the 2nd, 3rd, 4th, 5th, and 6th strings, then back to the 2nd, 3rd, 4th, 5th, and 6th strings, and finally a quarter rest.

Gtr. 1 (elec.)

mf w/pick & fingers + crunch dist.

Intro guitar 1 notation: A complex melodic line in E5, starting with a quarter rest, followed by eighth notes on the 2nd, 3rd, 4th, 5th, and 6th strings, then back to the 2nd, 3rd, 4th, 5th, and 6th strings, and finally a quarter rest. The notation includes triplets and bends.

TAB notation for the intro, showing fret numbers for strings T, A, and B.

String	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6	Measure 7	Measure 8
T	7-9	7-5	3-5	0	0	0	7-9	7-5
A	7-9	7-6	4-6	1	1	1	7-9	7-6
B	0	0	0	0	0	0	0	0

1. 2. **D A E⁵**

Main section guitar notation: Two measures of guitar notation, each starting with a quarter rest, followed by eighth notes on the 2nd, 3rd, 4th, 5th, and 6th strings, then back to the 2nd, 3rd, 4th, 5th, and 6th strings, and finally a quarter rest. The notation includes chords D, A, and E5.

Al -right!

Main section guitar notation: A complex melodic line in E5, starting with a quarter rest, followed by eighth notes on the 2nd, 3rd, 4th, 5th, and 6th strings, then back to the 2nd, 3rd, 4th, 5th, and 6th strings, and finally a quarter rest. The notation includes bends and vibrato.

D A E⁵ D A

Main section guitar notation: Two measures of guitar notation, each starting with a quarter rest, followed by eighth notes on the 2nd, 3rd, 4th, 5th, and 6th strings, then back to the 2nd, 3rd, 4th, 5th, and 6th strings, and finally a quarter rest. The notation includes chords D, A, E5, D, and A.

etc. Hey!

Main section guitar notation: A complex melodic line in E5, starting with a quarter rest, followed by eighth notes on the 2nd, 3rd, 4th, 5th, and 6th strings, then back to the 2nd, 3rd, 4th, 5th, and 6th strings, and finally a quarter rest. The notation includes bends and vibrato.

E⁵

1.

Hear me now. _____ Hear me right. _____

w/dist. + harmonic feedback

TAB

4 3 4 2 0 2 4 3 4 (4)

0 0

2.

Solo

E⁵

D

A

TAB

(4) (0) 10 full 10 full 10 8 9 10 full 10 (10) 8 9 10 full 10 (10) 8 9

E⁵

D

A

E⁵

TAB

9 9-11 9-11 13-13 14-12 11-11 12 full 11 0 12-12-12-12 12-12-12-12 16-14 12-15 14

D

A

E⁵

cont. sim.

TAB

12 full 15 full 15 14 (14) 12 12-13 12-13 12-14 12-14 12-14 14 15 full 15 15 full 15 14

D

It's time - wast - ing ___ check - in' up on you. ___

mf w/crunch dist.

TAB: 7 0 8 8 10 10 8 0 | 7 0 8 8 10 10 8 0

A: 0 7 9 10 9 7 9 10 9

B: 0 7 9 10 9 7 9 10 9

E⁵ **D**

— You're high - fly - in' ___

TAB: 2 2-4 3 2-4 3 | 2-4 3 (3) 0 | 7 0 8 8 10 10 8 0

A: 2 2-4 3 2-4 3 | 2-4 3 (3) 0 | 7 9 10 9

B: 2 2-4 3 2-4 3 | 2-4 3 (3) 0 | 7 9 10 9

C⁵ **B⁵** *D.S. al Coda (with repeat)*

you'll be crash land - ing soon. ___ That's true. ___ All right!

TAB: 7 0 8 8 10 10 8 0 | 5 5 | 3 5 6 7 8 8

A: 7 9 10 9 5 5 | 3 5 6 7 8 8

B: 7 9 10 9 5 5 | 3 5 6 7 8 8

⊕ Coda

E⁵

Hear me now. ___ Hear me right. ___

15ma

P.H. full full full full *mf*

TAB: 2 3 2 2 0 2 2 3 2

A: 0 2 0 2

B: 0 2 0 2

A

Section A, measures 1-4. The guitar part features a melodic line with triplets and a bass line with fretted notes and triplets. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The bass line is labeled with fret numbers 0, 2, 4, 5, 6, and 8. The guitar part is marked with a 'w/crunch dist.' instruction.

Solo

(A)

Section A, measures 5-8. The guitar part continues with triplets and a melodic line. The bass line includes a triplet of 0-2 and a triplet of (2)-(9). The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The bass line is labeled with fret numbers 0, 2, 4, 5, 6, and 8. The guitar part is marked with a 'tr' instruction.

Section A, measures 9-12. The guitar part features a melodic line with triplets and a bass line with fretted notes and triplets. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The bass line is labeled with fret numbers 8, 10, 12, 14, 15, and 16. The guitar part is marked with a 'full' instruction.

Section A, measures 13-16. The guitar part features a melodic line with triplets and a bass line with fretted notes and triplets. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The bass line is labeled with fret numbers 10, 12, 13, 14, 15, and 16. The guitar part is marked with a 'full' instruction.

Section A, measures 17-20. The guitar part features a melodic line with triplets and a bass line with fretted notes and triplets. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The bass line is labeled with fret numbers 15, 16, 17, 18, 19, and 20. The guitar part is marked with a 'full' instruction.

Gtr. 1 A

mf

3 3 3 3 3 3

TAB

3 2 3 5 3 5 3 2 3 2 3 2 3 5 3 5 3 2 3 2 3 2 3 5 3 5 3 2 3 2 3 2

0 0 0 0 0 0

Gtr. 3 (elec.) 8va

3

Gtr. 2 cont. w/sim ad lib. rhythm w/slide + sustain

15 17 17 17 15

TAB

3 3 3 3

TAB

3 2 3 5 3 5 3 2 3 2 3 2 3 5 3 5 3 2 3 2 3 2 3 5 3 5 3 2 3 2 3 2

0 0 0 0

(8)

3

15 14 15 12 15 15 15 13

TAB

3 3 3 3

TAB

3 2 3 5 3 5 3 2 3 2 3 2 3 5 3 5 3 2 3 2 3 2 3 5 3 5 3 2 3 2 3 2

0 0 0 0

(8)

3

15 13 10 8 8 8 10

TAB

First system of guitar notation. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with triplets and slurs. Below it are two staves for the guitar: Treble (T) and Bass (B). The T staff has fret numbers 3, 2, 3, 5, 3, 5, 3, 2, 2. The B staff has fret numbers 0, 0, 0, 4, 6, 4, 6, 4, 2, 2. There are circles around the 3-2 and 3-5 pairs in both hands, and a circle around the 4-6 pair in the bass hand.

Second system of guitar notation. The top staff continues the melodic line with a long sustain. Below it are two staves for the guitar: Treble (T) and Bass (B). The T staff has fret numbers 8 and 15, with a circle around the 8 and a slur from 8 to 15. The B staff has fret numbers 8 and 15, with a circle around the 8 and a slur from 8 to 15. There are wavy lines above and below the staves indicating sustained notes.

Third system of guitar notation. The top staff continues the melodic line with triplets. Below it are two staves for the guitar: Treble (T) and Bass (B). The T staff has fret numbers 3, 2, 3, 5, 3, 5, 3, 2, 2. The B staff has fret numbers 0, 0, 0, 4, 6, 4, 6, 4, 2, 2. There are circles around the 3-2 and 3-5 pairs in both hands, and a circle around the 4-6 pair in the bass hand.

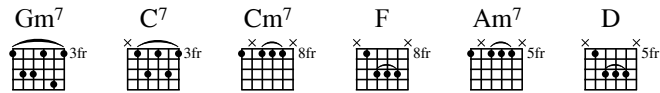
Fourth system of guitar notation. The top staff continues the melodic line with triplets. Below it are two staves for the guitar: Treble (T) and Bass (B). The T staff has fret numbers 15, 17, 15, 15, 17, 15, 17, 17, 17, 17. The B staff has fret numbers 15, 17, 15, 15, 17, 15, 17, 17, 17, 17. There are circles around the 15-17 pairs in both hands.

Fifth system of guitar notation. The top staff is empty. Below it are two staves for the guitar: Treble (T) and Bass (B). The T staff has fret numbers 2, 2, 2, 0, 2, 0, 0, 2, 0, 2, 0. The B staff has fret numbers 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. There are circles around the 2-2 pairs in both hands. The text "Gtr. 2" and "P.M." are written above the T staff. The text "Last orders please!" is written above the B staff.

Sixth system of guitar notation. The top staff continues the melodic line with a long sustain. Below it are two staves for the guitar: Treble (T) and Bass (B). The T staff has fret numbers 15, 17, 15, 15, 17, 15. The B staff has fret numbers 15, 17, 15, 15, 17, 15. There are circles around the 15-17 pairs in both hands.

Calling Card

Words & Music by Rory Gallagher



Intro ♩. = 109

Bass arr.
for Gtr.

(Gm7) (C7) (Gm7) (C7) (Gm7) (C7)

mf

*Gtr. 1 (elec.)

(Gm7) (C7) (Gm7) (C7) (Gm7) (C7) (Gm7) (C7)

w/vol. cont.
w/amp gain distortion

1/2

3 5 5-3 5 3-5 5 (5) 3-5-3 5-0

*play with pick + fingers

(Gm7) (C7) (Gm7) (C7) (Gm7) (C7)

2 2

full full

5-7 6 5-7 6 5-7 6-8-8-8-8-8-8-8 8 (8) 8 (8) 6 7-5

(Gm7) (C7) (Gm7) (C7) (Gm7) (C7)

2 2

1/2 1/2

3-5-5 (5) 3 5 5-3 5-3 5-3-1 3 3 1-3-3-5 3-5 3 3-5-5 (5) 3

(Gm⁷) (C⁷) (Gm⁷) (C⁷) (Gm⁷) (C⁷)

10 11 13 10 11 13 10 11 13 11 10 10 10 13 10 10 11 10 12

(Gm⁷) (C⁷) (Gm⁷) (C⁷)

10 12 10 12 12 12 10 8 8 10 12 10

(Gm⁷) (C⁷) (Gm⁷) (C⁷)

12 12 12 12 12 12 12 12 12

Verse Gm⁷ C⁷ Gm⁷ C⁷ Gm⁷ C⁷

Well the rain ain't fuss-y a - bout_ where it lands,_ it -'ll find you hid-ing no mat - ter____
 Well it ain't so___ fun - ny when you'd ra-ther die.___ It ain't no___ plea- sure__ when that

Pno. arr. for Gtr.

6 3 5 3 3 6 3 5 3 3 6 3 5 3 3

Gm⁷ C⁷ Gm⁷ C⁷

___ where you stand._ It's gon - na rain bro - ther
 girl don't re - ply to your love - sick let - ter that you

6 3 5 3 3 6 3 5 3 3 6 3 5 3 3

Gm⁷ C⁷ Gm⁷

and it's gon-na rain hard, when the blues comes call-ing with his call-ing card.
wrote in tears a-bout feel-ing so bad for a mil-lion years.

(Bass)

TAB

6 3 6 0 3
3 5 3 5 1-2
3 3 3

Verse Gm⁷ C⁷ Gm⁷ C⁷

It ain't too fun-ny when you'd ra-ther die.
Well, the rain ain't fus-sy a-bout where it falls,

(Piano)

TAB

6 3 6 3
3 5 3 5
3 3 3 3

Gm⁷ C⁷ Gm⁷ C⁷ Gm⁷ C⁷

Ain't no plea-sure when that girl don't re-ply to your love-sick let-ter (that) you
it rains on one just like it rains on all. But when it falls bro-ther, it's

TAB

6 3 6 3 6 3
3 5 3 5 3 5
3 3 3 3 3 3

Gm⁷ C⁷ (Gm⁷)

wrote in tears a-bout feel-ing so bad for a mil-lion years.
gon-na rain hard, when the blues comes call-ing with his call-ing card.

2° Gtr. 1

1/2

TAB

6 3 6 6
3 5 3 5
3 3

Bridge

Cm⁷

F

Cm⁷

F

Cm⁷

F

Watch out bro - ther, ___ be a - lert, ___ what - ev - er you do ___

(Piano)

T 8 10 8 10 8 10 8 10

A 8 10 8 10 8 10 8 10

B 8 8 8 8 8 8 8 8

To Coda ☐

Cm⁷

F

Gm⁷

C⁷

don't ___ show that hurt, ___ show that

Gtr. 1

T 8 10 8 10 8 10 8 10

A 8 10 8 10 8 10 8 10

B 8 8 8 8 8 8 8 8

Gm⁷

C⁷

Gm⁷

C⁷

Gm⁷

C⁷

hurt, yeah.

T 5 3 5 5 3 5 3 1 3

A 5 3 5 5 3 5 3 1 3

B 5 3 5 5 3 5 3 1 3

Gtr. solo

Gm⁷

C⁷

Gm⁷

C⁷

Gm⁷

C⁷

T 10 11-13 10 11-13 10 11-13 10 11-13 10 11-13 13-10 13

A 10 11-13 10 11-13 10 11-13 10 11-13 10 11-13 13-10 13

B 10 11-13 10 11-13 10 11-13 10 11-13 10 11-13 13-10 13

Gm⁷ C⁷ Gm⁷ C⁷ Gm⁷ C⁷

full 13 11 12 10-12 11-11-10 (12) 12-10 12 10-10-12 10-10-13 10-12 10-12 11 1/4

Gm⁷ C⁷ Gm⁷ C⁷

full 12-12-12 10-12-10-12 15-15 17-18 17-18-17 18 0 full

Gm⁷ C⁷ Gm⁷ C⁷

full 18 15 18 18-15 17 15 17 1/2

Gm⁷ C⁷ G⁷ C⁷

full 18 18 18 18 18 18 18

Pno. solo Am⁷ D Am⁷ D Am⁷ D 1. 2. Am⁷ D 3. Am⁷ D

5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

Middle

Cm⁷ F Cm⁷ F

I've been so sub - ject - ed, _____ I've been so _____ dis - tressed, _

T 8 10 8 10
A 8 10 8 10
B 8 10 8 10

Cm⁷ F Cm⁷ F

come back ba - by and clean up this mess,

T 8 10 8 10
A 8 10 8 10
B 8 10 8 10

Gtr. solo

Gm⁷ C⁷ Gm⁷ C⁷

clean up this mess.

full 1/2

T 5 3 6 3 5 3 (5) (3) 3 5 6 3 5 3 6
A 3 6 3 5 3 (5) (3) 3 5 6 3 5 3 6
B 3 6 3 5 3 (5) (3) 3 5 6 3 5 3 6

Gm⁷ C⁷ Gm⁷ C⁷

1/2

T 3 5 6 5 3 5 3 5 (5) 3 5 X 5 5 3 5 3 5 3 5 1
A 3 5 6 5 3 5 3 5 (5) 3 5 X 5 5 3 5 3 5 3 5 1
B 3 5 6 5 3 5 3 5 (5) 3 5 X 5 5 3 5 3 5 3 5 1

Gm⁷ C⁷ Gm⁷ C⁷

TAB: 3 3 5 5 0 5 3 5 5 3 5

Gm⁷ C⁷ Gm⁷ C⁷ *D.S. al Coda*

TAB: 3 5 3 5 5 5 1/2 3 5

⊕ *Coda*

Gm⁷ C⁷ Gm⁷ C⁷

hurt, — don't — show — that

TAB: 3 3 5 6 3 3 5 6 5 3 5 6 full 7 5 1/2 (5) 3

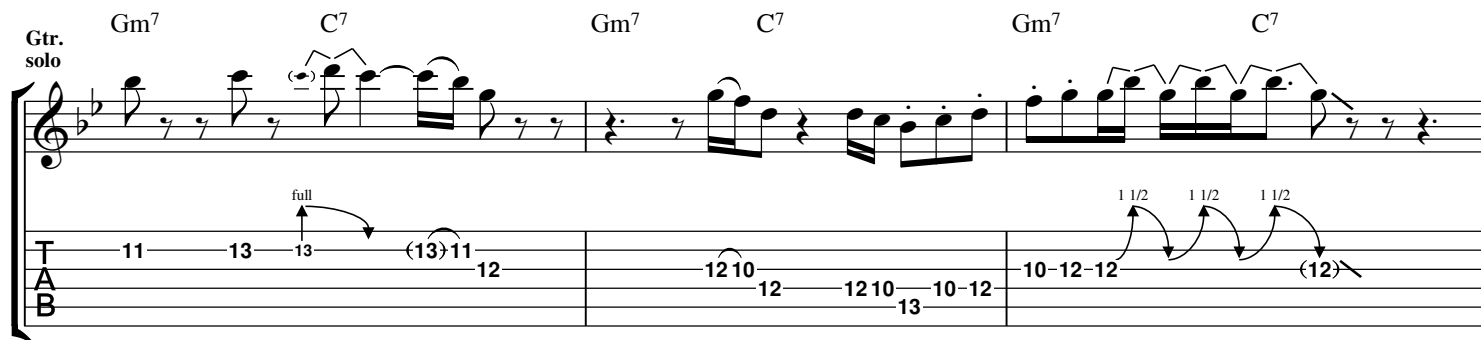
Gm⁷ C⁷ Gm⁷ C⁷

hurt, — yeah. —

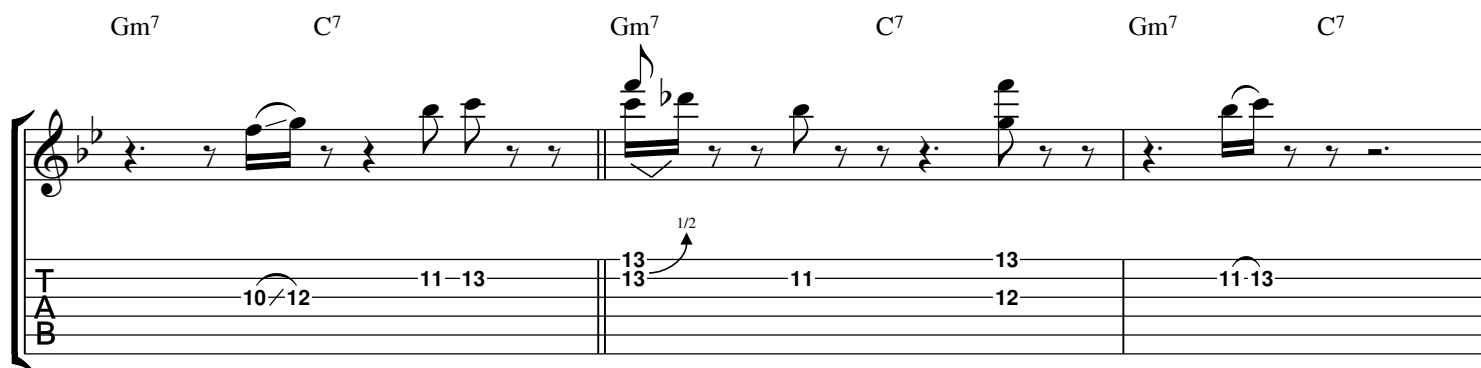
TAB: 5 3 5 6 full 3 8

Gtr. solo

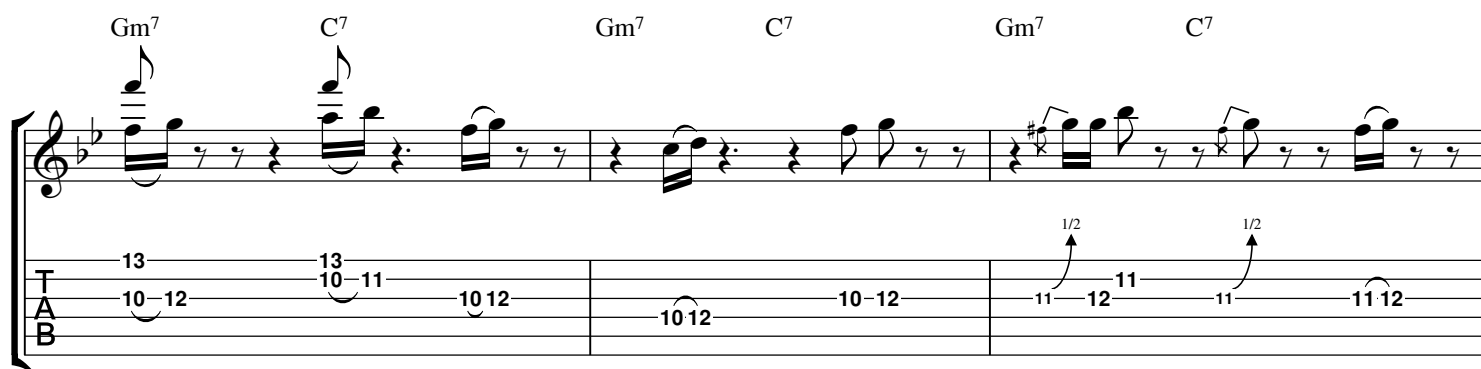
Gm⁷ C⁷ Gm⁷ C⁷ Gm⁷ C⁷



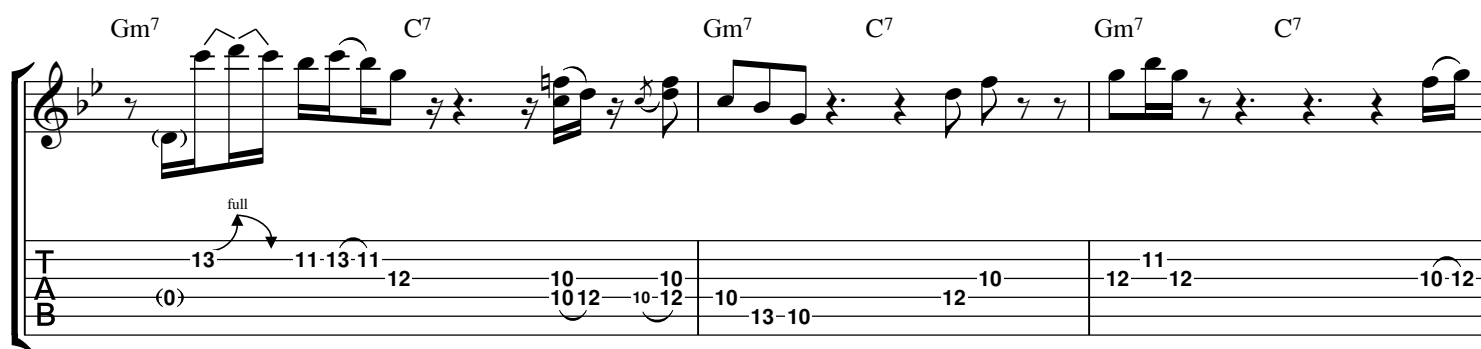
Gm⁷ C⁷ Gm⁷ C⁷ Gm⁷ C⁷



Gm⁷ C⁷ Gm⁷ C⁷ Gm⁷ C⁷

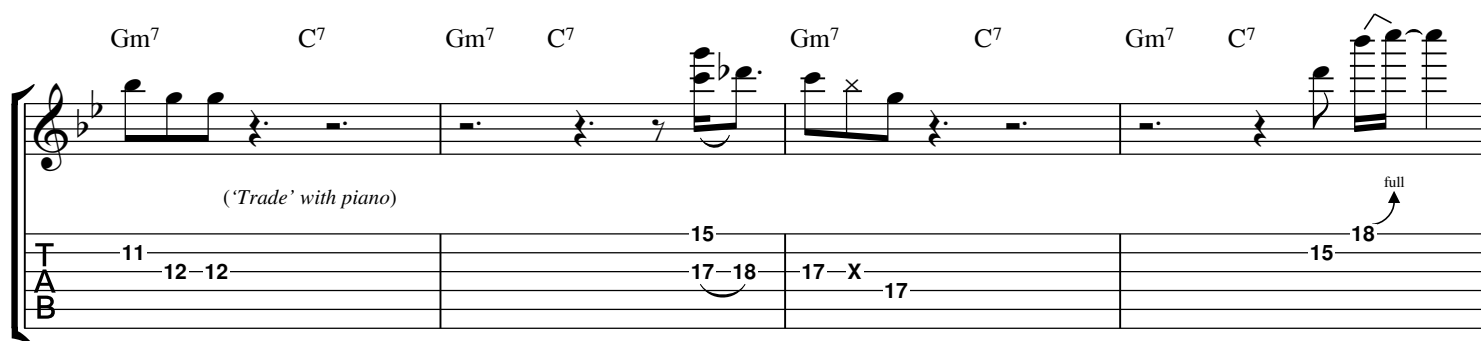


Gm⁷ C⁷ Gm⁷ C⁷ Gm⁷ C⁷



Gm⁷ C⁷ Gm⁷ C⁷ Gm⁷ C⁷ Gm⁷ C⁷

(Trade with piano)



Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7

full full full (18) 15 17

20 18 18 18 18

The musical score is divided into two systems. The first system contains a guitar melody on a single staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with some measures containing triplets and a four-measure rest. Chord symbols Gm7 and C7 are placed above the staff. The second system contains a TAB section with three staves labeled T, A, and B. The T staff shows fret numbers (18, 18, 15, 17) with an annotation 'full' pointing to the first 18. The A and B staves show fret numbers (15, 15, 15, 15, 15, 17, 17, 17, 17, 17, 15, 17, 15, 17, 15, 17, 15) with an annotation 'full' pointing to the first 17. The TAB section is divided into three measures by vertical bar lines.

Musical score for guitar, showing a melody on a treble clef staff and a bass line on a six-string staff. The melody is in G minor, with chords Gm7 and C7 indicated. The bass line uses fret numbers 15, 17, and 18, with a curved line indicating a slide from 17 to 18.

[illegible]

Gm7 C7 Gm7

T
A
B

T
A
B

T
A
B

Freely

P.H.-----

T
A
B

T
A
B

Catfish

Arranged by Rory Gallagher

Free time ♩ c. = 124

Intro

Gtr. 1 (elec.) N.C.(E)

mf w/dist. + short delay

♩ = 124

1. Well, I

TAB (12) (2) 2 full 2 full 2 full 2 full 0 2 9 9

Verse

wish I _____ was a cat - fish _____ swim - ming in _____ the deep blue _____

TAB 7 9 (9)/(16) 7 9 7 9 9 9 7 7 9 8 9 7

sea. All you pret - ty wo - mens

TAB 9 (9)/(14) 2 full (2) (0) 2 0 2 2 2 2 0 0 3 1/4 0 2 2 0 3 1/4

fish - ing af - ter me, fish - ing af - ter me. 2. Well, I

TAB 0 2 2 2 0 0 3 1/4 0 9 9

Verse

went down_____ to my ba - by's house and I sat down_____ on her_____

TAB 7-9 9-7 9-9 9 (9)\X 9-9 7-9 (9)/(16) 8 9-7

steps. She said, "Come on in here babe,_____

TAB 9 (9)/(14) 10 full (10) 8 9-7 (2) 2 2 2 4 2 2 2 0 0 0 3

my old man just left, just now left."

TAB 0 0 0 0 3 0 2 2 2 0 3 0 2 2 2 0 3 0

Guitar solo

TAB 7-9 7-9-7 9-7 7-9-7 10 7-9 7-9-9 10 full full 8 9-7-9-7 9-9-7-5-7-5 7-5-7 (7)/(14)\(7)

First system of guitar notation. The treble staff contains a melodic line with many beamed sixteenth notes. The TAB staff shows fret numbers: 16, 16-12-14-12-14-12, 16, 16-12-14-12, 12-14, 14, 14, 12-14-12, 14, 15-15, 15-12-14-12, 14-14, (14)14, 14, 12-14, 14. Annotations include $\frac{1}{2}$, full, 8va, and 3.

Second system of guitar notation. The treble staff has a melodic line with some rests. The TAB staff shows fret numbers: 14, (14), 10, 7-8-7, 9, 7-9-9, 7-8-7, 9, 7-9, 7-8-7, 9, 7-9.

Third system of guitar notation. The treble staff has a melodic line. The TAB staff shows fret numbers: 7-8-7, 9, 7-9-7-9-7, 9, 7-9-7-9-7, 9, 7-9-9, 9-9, 9, 9, (9)-7-7-9-7, 9, 7, 9.

Fourth system of guitar notation. The treble staff has a melodic line. The TAB staff shows fret numbers: 7-9, 7-9, 10, 10-8-10-8, 10, 8, 9, 9, 9-11, 9-11-9-11, 12, 11-9, 9, 7, 9-7-5, 7-9, 9, (9), 9-11, 9-11-9, 11. Annotations include full.

Fifth system of guitar notation. The treble staff has a melodic line. The TAB staff shows fret numbers: 11, 11, 11, 11, 11, 11, 11, (11)-9, 11, 9, 11, 9, 11-11, 9, 11, 9, 11, 9. Annotations include full.

First system of guitar notation. Treble staff: Melodic line with triplets and slurs. TAB staff: Fret numbers 14, 14, 14, 14, 14, 14, 13-11-9-11-9-7-9-7, 9-7-6, 7-(7)-(14), 12, 12, 12. Annotations: 'full' with arrows pointing to fret 14 and fret 12.

Second system of guitar notation. Treble staff: Continuation of the melodic line. TAB staff: Fret numbers 15, 14-12, 15, 12, 15-15-12-14-12, 14, 12, 12-14-12, 14, 14-12, 14-12-14. Annotations: 'full' with arrows pointing to fret 15 and fret 14.

Third system of guitar notation. Treble staff: Melodic line with a 1/4 note annotation. TAB staff: Fret numbers 15-14-14-13-15-12-14-12-12, 14, 14-12, 14-12-11-14, 12, 15-14-12, 5-7-7, 0, 3, 0-2, 0-2, 0-2, 0-2. Annotations: 1/4 note annotation pointing to fret 14.

Fourth system of guitar notation. Treble staff: Melodic line with triplets. TAB staff: Fret numbers 0, 3, 0-2, 0-2-0-2-0, 0-2-0, 2-0, 3, 0-2, 0-2-0, 2-0, 2-2-0, 3-0, 0-2-0, 0-2-0, 2-0, 2-0, 2. Annotations: Triplets indicated by '3' over the notes.

Fifth system of guitar notation. Treble staff: Melodic line with a 1/4 note annotation. TAB staff: Fret numbers 0, 2, 2, 0, 3, 0, 0, 1, 2, 2, 2, 0, 1, 0, 3, 5, 3, 5, 3, 4. Annotations: 1/4 note annotation pointing to fret 3, 'mp w/clean tone' annotation.

3. Well, there's

Verse

two__ trains a run - nin', and there's

Harm. - 4

not one go - in' my__ way.

One runs at mid-night, oth-er just for day.

Free time

O - ther just for day.____

TAB: 0 2 2 0 2 0 2

Oth - er just for day.____ Oth - er just for____ day.____ Oth - er just for____ day.____

TAB: 0

< *mf*

TAB: 0 1 2 0-2-0 3 0-2-0 2-0 3 0 2-0 2-0 3 0 (5) (10) 7-9 7-9 9-11 9-11 9-11 9-11 9-11 9-11

(Feedback)

w/dist. *f*

TAB: 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

A tempo

Hey!

4. Well, she's

TAB: 0 2 2 0 3 0 0 2 2 0 3 0 2 2 0 2 0 9 9

Verse

long _____ and she's tall, _____ and she shakes _____ like a wil - low.

(Feedback)

TAB: 7-7-9 (9) 7 9 7 9 (9) (19) 9-9 7-7-9 (9) 8 9-7

tree. They say she's no good,

TAB: 9 0 2 0 3 0 2 0 3 0 0 2 0 3

she's all right with me. Right with me. Right with

TAB: 0 7-9 7 9 8 9 10 (10) 8 9 7 10 (10) 8 9

me. Right with me. Right with me.

TAB: 7 10 (10) 8 9 7 10 (10) 8 9 7 2-7-9-7-9-7-9 9 2-0-2-0 2-0-2-0 0

5. Well I wish I _____ was a cat - fish _____

(Feedback)

TAB: 7 0 X 9 9 7 9 X 7 9 7 9

swim-ming in _____ the deep blue sea.

TAB: 9 9 7 7 9 (9) 8 9 7 9 (9) 7 9 0

All you pret-ty wo-mens swim-min' af-ter me,

TAB: 0 7 12 10 10 8 15 15 12 14

swim-min' af-ter me.

TAB: 15 (15) 0 17 19 19 17 18

mf

1/4

full

full

17-19-17-19-19-17 18 17-19-19-17 18 17-19-19-19 19 (19)17 18 9 7-9-(4) 7-9 7 2 2 0 0 3

w/pick + fingers

1/2

2 0-X-2-2-2-2-2-2 2 0-3-0-3-0-3-0-3-0-0 3-0-0 3-2 2 2 0

Outro

Free time

full

full

1 1/2

7-9 7-9-7-9-7 9-7-9-7-9-7 9-7-9-7-9-7 9-7-9-9 9-7-9-9 9-7-9 9-7

Feedback

full

full

9-11 9-12 11-9 11-9 11-12\11-9-11\12 9-7-9

Freely

I wish I was your cat - fish.____

f

x 8 7 6 7 0 7

Words & Music by Rory Gallagher

Capo 2nd Fret



Intro

$\bullet = 138$ ($\text{♪} = \overset{3}{\text{♪}} \text{♪}$)

Gtr. 1 (elec.)

 A^7 A⁶A⁵ A^7

A6

A5

Gtr. 1 + Gtr. 2 (elec.)

(*composite part*)

A⁷A⁶

A5

 A^7

A6

A5

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is written in a simple, folk-like style. Below the staff is a guitar tablature for a six-string guitar, with fret numbers (0-5) and fingerings (1-4) indicated for the strings T (Treble), A (4th), and B (5th).

A^{7*}

D

A7*

D

A7*

1. Well there's a

1. Well there's a

Verse A⁵

bo - dy in the bay, _ the cops are tak - ing it a - way. They said this

TAB: 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2

B: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

case was closed, it on - ly shows _ that you'll nev - er know. So

TAB: 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2

B: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

Chorus E G⁵

who they gon - na get when the trou - ble's got to stop? Here's my card, I'm the Con - ti - nen - tal Op. _

TAB: 1 1 | 5 5 | 2

B: 2 2 2 2 | 2 2 2 2 | 2

A⁷ A⁶ A⁵ A⁷ A⁶ A⁵

2. Jane _

TAB: 5 2 2 4 2 | 2 4 2 2 2 | 5 2 2 4 2 | 2 4 2 2 2

B: 0 0 0 0 0 | 0 0 0 0 0 | 0 0 0 0 0 | 0 0 0 0 0

Gtr. 3 (elec.)

w/dist.

TAB: 5 4 | 3 3 2 2

B: 5 4 | 3

Verse A⁵

— Doe in the bay, now that's — Ex - hi - bit 'A'. —
 (%) me- nace on the streets off - 'ring in - fants sweets,

TAB

0 2 2 2 2 2 2 2 2 2 0 0 0 0

(1st)

TAB

5 5 7 5

Blood - stains on the dress of the
 don't give — this man a ride, lock your car —

TAB

0 2 2 2 2 2 2 2 2 2 0 0 0 0 2 4 2

(1st)

TAB

5 5 7 5

and you might have dodged the Feds. But who_

he's not as smart as he thinks. Who_

full full

8 7 7

5 3 (0)

Chorus

E

G⁵

To Coda ☐

they gon - na get when you've out-foxed the cops?
they gon - na get when you've out-foxed the cops?

Here's my num-ber, I'm the Con-ti-nent-al Op. Yeah.
Here's my card, I'm the Con-ti-nent-al Op.

1 2 0 1 2 0 5 3 2

7 7 10 10 (10) (0)

Bridge

D C G/B C D C G/B C

Call the a-gen-cy, we nev - er close, first con - sul - ta-tion's free. Check -

Gtr. 3 tacet

D C G/B C E G⁵ *D.S. al Coda*

— my re - pu - ta-tion, check — my pose, — but first you ought to check my fee. — 3. There's a

Coda

A⁷ A⁶ A⁵ A⁷ A⁶ A⁵

Gtrs. 1+2 Yeah, —

Gtr. 3

Gtr. 4

E G⁵

who they gon-na get when you've ___ out-foxed the cops? Here's my badge, I'm the Con-ti-nen-tal Op.

TAB

1 2 2 0 1 2 2 0 2 2 2 0 5 5 3 2

A⁷ A⁶ A⁵ A⁷ A⁶ A⁵

Yeah. ___ Ow!

TAB

5 2 2 4 2 3 4 2 4 2 2 2 5 2 4 3 4 2 4 0 2 2 0

(Gtr. 3 *ad lib.* fill)

TAB

6 8 6 8 7 5

A⁵

A

A5

First system of musical notation. Treble staff: Melodic line with triplets and slurs. TAB staff: Fret numbers (10, 12, 10, 12, (12), 17-17, 15-12, 13-11, 12, 12-10, (10), 2-3, 3-5-5-5, 6, 5).

Second system of musical notation. Treble staff: Melodic line with triplets and slurs. TAB staff: Fret numbers and techniques (5-3-5-7-9, 2-3, 3, 2-0-1, 3, 4-0, 0-3-5, 3-5, 3-5-7, 6-8-8-8-8-8).

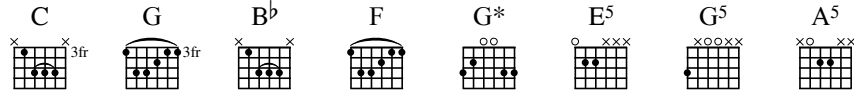
Third system of musical notation. Treble staff: Melodic line with triplets and slurs. TAB staff: Fret numbers and techniques (8-8-8-8-8-8, 8-8-8-8-3, 15-15-15-15-15-15, 15-15-15-15-17-0).

Fourth system of musical notation. Treble staff: Melodic line with triplets and slurs. TAB staff: Fret numbers and techniques (15-15-15-15-15-15, 15-14-13-11, 12, 11-10, 12-10, 12, 11-10, 12-10). *Start fade*

Fifth system of musical notation. Treble staff: Melodic line with triplets and slurs. TAB staff: Fret numbers and techniques (9-12-9-7-9-10, 12, (12), 12, 0, 10-12, 12, 0, 15-15-15-15-15-15, 15). *Fade out*

Cradle Rock

Words & Music by Rory Gallagher



Intro

$\text{♩} = 202$ $\text{♩} = \text{♩}^3$

Gtr. 1 (elec.) (E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

f w/crunch dist. + reverb fx

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

full

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

w/ ad lib. vocals

full

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

full

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

sim.

(chord/hand position)

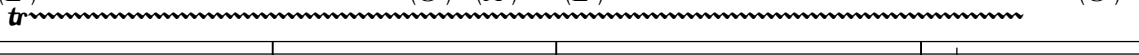
(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

Verse (E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

1. If I was a cra - dle, then you'd let me rock.
 2. If I was a ba - by, you would - n't let me fall.

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

If I was a po - ny, then you'd let me trot.
 If I was an out - law, you would - n't have me caught.

[illegible][illegible][illegible]

2.

(E⁵)(G⁵) (A⁵) (E⁵)(G⁵) (A⁵)

(E⁵)(G⁵) (A⁵) (E⁵)(G⁵)(A⁵)

cont. in slashes

Bridge

C

G

B^b

F

C

G

B^b

F

C

G

B^b

F

G*

cont. in stave

Solo

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

TAB: 0-2-0 3 0 3 2 2 2 2 2 2 2 2 2 0

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

TAB: 0-2 (2) 0 w/slide

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

TAB: 7-7-7-7-7 9-9-9 7-7-7-7-7 9 (9) 7

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵)(A⁵)

TAB: 7-7-7-7-7 9-9-(9) 7-7-7-(7)-12 9

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

TAB: 10-10-10-10-10-10 10-10-8 9 10-10-10-10-10 12-10-8 8-10

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

T
A
B

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

8^{va}

T
A
B

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

(8)

T
A
B

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

T
A
B

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

T
A
B

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

9 9 9 (9) 0 7 7 7 7 9 9 9 7 7 7

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

w/ ad lib. vocal

7 7 7 7 7 7 7 7 7 7 7 7 7 9 (9) X X X X (10)

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

10 10 10 10 10 10 10 10 10 10 10 10 10 12 12 12 12 0 0 7 7 7 7

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

7 9 9 9 2 4 4 4 4 4 4 4 7 9 9 9 9 9 4 (0) (0)

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

5 0 0 5 0 0 5 0 5 0 0 5 0 0 5 0 5 0 0 5 5

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

10 12 12 10 12 10 11 12 11 12 11 12 11 12 10 8 8 8 8

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

cont. in slashes

C G B^b F *Play 3 times*

G*

Harmonica solo

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

cont. in slashes

(chord/hand position)

Verse

E⁵ G⁵ A⁵ E⁵ G⁵ A⁵

3. If I was a blind man, then you'd make me see.
 4. If I was a cradle, then you'd let me rock.

4° slide gtr. doubles vocal ad lib.

E⁵ G⁵ A⁵ E⁵ G⁵ A⁵

If I was a deaf man, give me ears to hear.
 If I was a pony, then you'd let me trot.

E⁵ G⁵ A⁵ E⁵ G⁵ A⁵

If I was a lame man, you'd give me legs to walk. But
 If I was the atom, you'd split me in to three. But

E⁵ G⁵ A⁵ E⁵

if you were true to me ba-by, then you would lis-ten when I talk. Ow!
 if I want to see you ba-by don't lock your door on me.

1. E⁵ G⁵ A⁵ E⁵ G⁵ A⁵

Ow!

2. (E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

"Lock the door!" "Lock the door baby!"

3

TAB

0 2 0 3 0 3 2 0-2 2 0-2 0 2 2 0 2 0

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

tr

w/slide

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵) *play 4x*

cont. w/ad lib. solo

(E⁵) (G⁵) (A⁵) (E⁵) (G⁵) (A⁵)

Repeat until cue

w/ad lib. solos (harp & gtr.)

Freely

(E⁵)

3 *3* *rit.*

w/slide

w/ ad lib. fill

Crest Of A Wave

Words & Music by Rory Gallagher

Tuning

6 = E 3 = G#
5 = B 2 = B
4 = E 1 = E

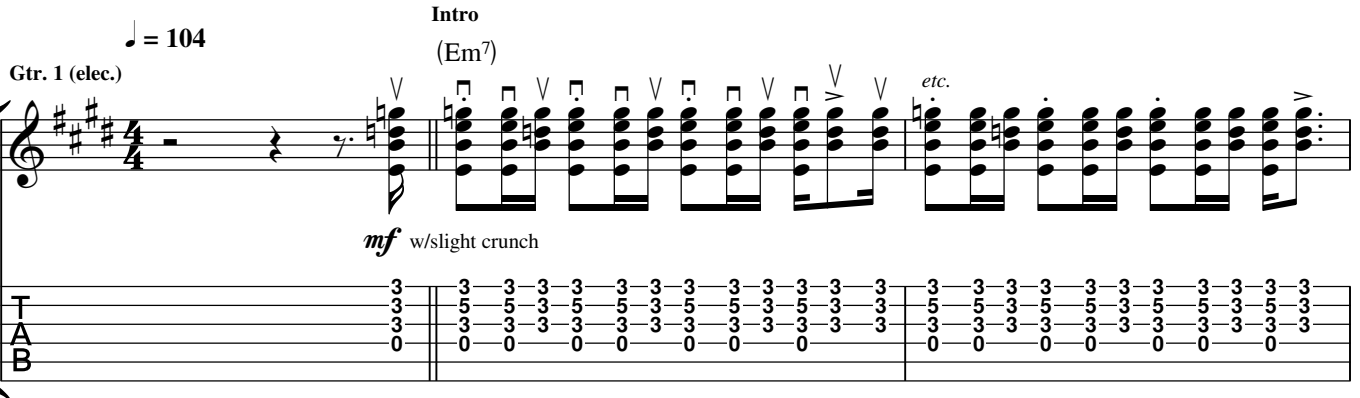
Intro
(Em⁷)

♩ = 104

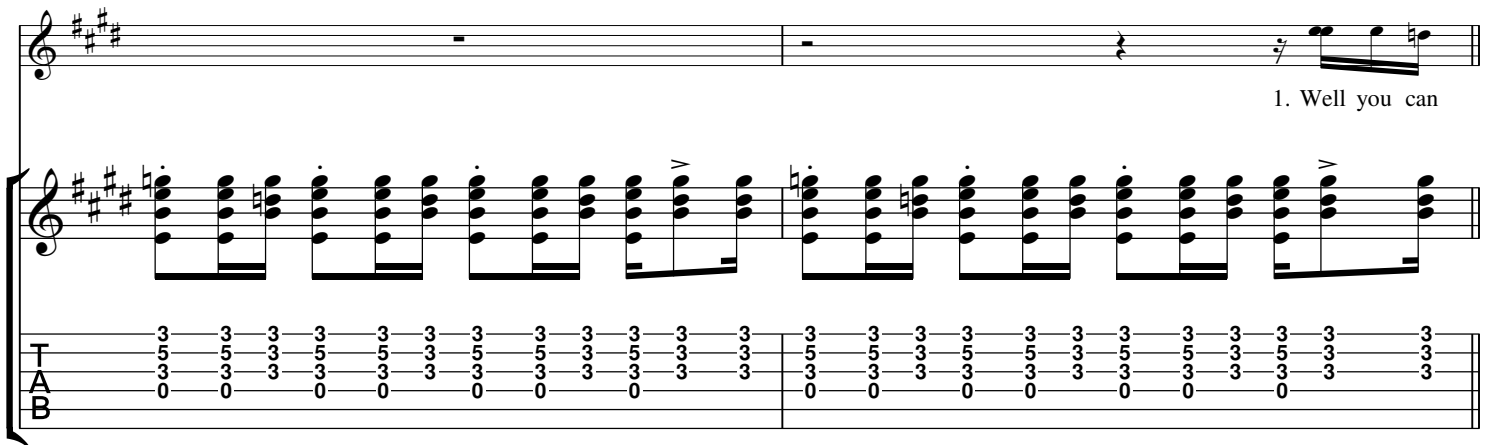
Gtr. 1 (elec.)

mf w/slight crunch

etc.



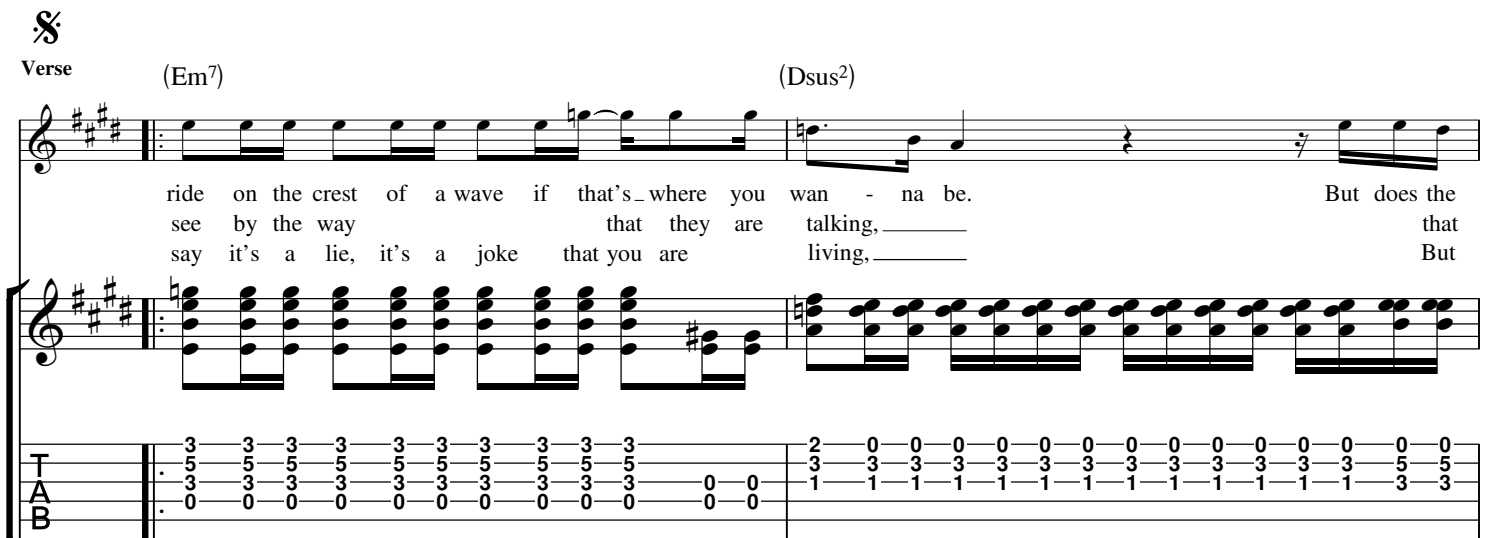
1. Well you can



Verse

(Em⁷) (Dsus²)

ride on the crest of a wave if that's where you wan - na be. But does the
see by the way that they are talking, _____ that
say it's a lie, it's a joke that you are living, _____ But



(A/C#)

They won't be sat-is-fied till you're out _____ of their sight.

[illegible]

(E/D) (A/C#) (Caug)

with a deck of cards and you're not a - round to deal. ____ Yeah. ____

T 3 0 3 2 1 0 1 1 1 1 0 0 0
A 3 3 2 0 0 0 1 0 0 0 0 0 0
B 3 3 2 0 0 0 1 0 0 0 0 0 0

[illegible]

Solo (E)

f Gtr. 1 w/slide and sustain
Gtr. 2 cont. w/ad lib. rhythm

w/bar-----|

8va-----

gradual slide

(8)

8va-----

(8)

3 3 3

17 16 17 19 17 16 17 18 19 19 21 19

TAB

(8)

3 3 3

19 21 19 17 16 17 16 17 16 12 12

TAB

5 0 5 0 0 5 0 0 3 4 2 0 0 5 0 5 0 0 5 0 0 3 4 2 0 0 4 2 0 4 2 0 4 2 0 4

TAB

4 0 0 2 1 0 0 3 2 0 3 2 0 3 2 0 3 2 0 5 3 2 0 3 2 0 3 2 0 3 2 0 5

TAB

3 3

4 0 0 3 2 0 0 0 0 0 0 7 0 4 0 7 0 4 0 7 0 4 0 7 0 0 0 0 0 0

TAB

w/pick & fingers

6 6 6

T 7 0 4 0 5 0 4 0 9 0 7 0 9 0 7 0 9 0 7 0 9 0 12 0 9 0 12 0 9 0 12

A 0

B 0

T 3 0 0 0 0 0 3 0 4 0 4 0 2 0 0 5 3 5 3 0 0 0 5 3 0 2

A 3 0 3 3 0 0 3 0 4 0 4 0 2 0 0 5 3 5 3 0 0 0 5 3 0 2

B 3 0 3 3 0 0 3 0 4 0 4 0 2 0 0 5 3 5 3 0 0 0 5 3 0 2

(A)

T 0 5 0 5 0 3 0 0 5 5 3 0 3 5 5 5 3 0 5 5 3 5 8 8

A 3 2 3 2 3 2 3 0 3 2 3 2 3 2 3 0 3 2 3 2 3 2 3 0 5 8

B 3 2 3 2 3 2 3 0 3 2 3 2 3 2 3 0 3 2 3 2 3 2 3 0 5 8

(C) (D) (E)

T 8 3 (3) 5 10 5 7 12 12 10 0 0 0 12 0 0 12 0 0 12 0 0 12 0 0 12 0 0 0

A 8 3 5 7 5 7 12 12 10 0 0 0 12 0 0 12 0 0 12 0 0 12 0 0 12 0 0 0

B 8 3 5 7 5 7 12 12 10 0 0 0 12 0 0 12 0 0 12 0 0 12 0 0 12 0 0 0

(A) (C) (E)

8va

T 15 0 0 15 0 0 15 0 0 15 0 0 15 0 0 17 17 17 15 20 20 0 0

A 15 0 0 15 0 0 15 0 0 15 0 0 15 0 0 17 17 17 15 20 20 0 0

B 15 0 0 15 0 0 15 0 0 15 0 0 15 0 0 17 17 17 15 20 20 0 0

(Em⁷)

The musical score is for the song "You're Not Around to Deal" by The Roots. It features three staves: a guitar staff in E minor (Em⁷), a bass staff, and a drum staff. The guitar part begins with a melodic line in the first measure, followed by a rest, and then a descending eighth-note scale. The bass part provides a steady eighth-note accompaniment. The drum part consists of a simple pattern of eighth notes. The lyrics "You're not a - round_ to deal." are written below the guitar staff.

You're not a - round_ to deal.

3. Well they say _

The first system of the musical score. It consists of three staves. The top staff is a vocal line in G major (one sharp) with a key signature of one sharp (F#). It contains a single measure with a whole note and a repeat sign. The middle staff is a guitar line with a key signature of one sharp (F#) and a 3/4 time signature. It contains a series of triplets of eighth notes, with some measures having a repeat sign. The bottom staff is a bass line with a key signature of one sharp (F#) and a 3/4 time signature. It contains a series of triplets of eighth notes, with some measures having a repeat sign.

Coda

Do you

The second system of the musical score. It consists of three staves. The top staff is a vocal line in G major (one sharp) with a key signature of one sharp (F#). It contains a single measure with a whole note and a repeat sign. The middle staff is a guitar line with a key signature of one sharp (F#) and a 3/4 time signature. It contains a series of triplets of eighth notes, with some measures having a repeat sign. The bottom staff is a bass line with a key signature of one sharp (F#) and a 3/4 time signature. It contains a series of triplets of eighth notes, with some measures having a repeat sign.

(Em⁷)

(A/E)

feel like you're stand-ing on a wood-en leg or a poor man much too proud_ to beg? Or a

The third system of the musical score. It consists of three staves. The top staff is a vocal line in G major (one sharp) with a key signature of one sharp (F#). It contains a series of eighth notes and a repeat sign. The middle staff is a guitar line with a key signature of one sharp (F#) and a 3/4 time signature. It contains a series of triplets of eighth notes, with some measures having a repeat sign. The bottom staff is a bass line with a key signature of one sharp (F#) and a 3/4 time signature. It contains a series of triplets of eighth notes, with some measures having a repeat sign.

(C/E)

(D/E)

(Em⁷)

page from a book that can't_ be read at all.____ Read at all.

The fourth system of the musical score. It consists of three staves. The top staff is a vocal line in G major (one sharp) with a key signature of one sharp (F#). It contains a series of eighth notes and a repeat sign. The middle staff is a guitar line with a key signature of one sharp (F#) and a 3/4 time signature. It contains a series of triplets of eighth notes, with some measures having a repeat sign. The bottom staff is a bass line with a key signature of one sharp (F#) and a 3/4 time signature. It contains a series of triplets of eighth notes, with some measures having a repeat sign.

Outro

(E⁵)

1^o (A/E)
2^o (A)

(C)

(D)

(E)

(E)

1^o (G/E)
2^o (A)

(C)

(D)

(E)

Repeat 3 times w/ad lib. solo

8va

(E)

(A)

(C)

(D)

(E)

(A)

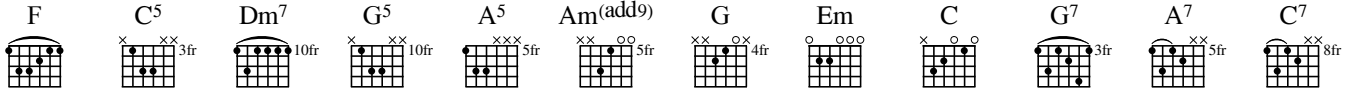
(C)

(D)

(E)

Do You Read Me

Words & Music by Rory Gallagher



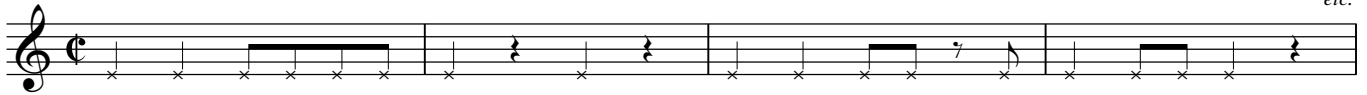
Intro

♩ = 196

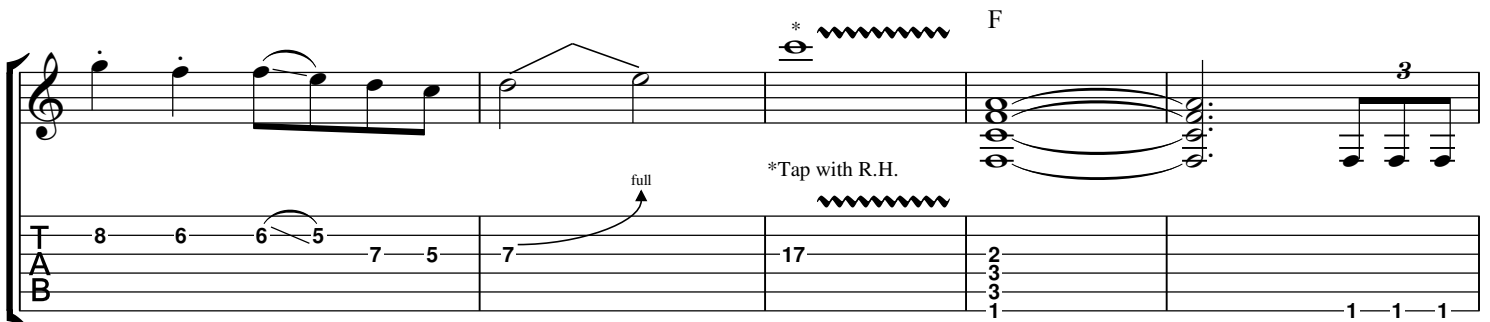
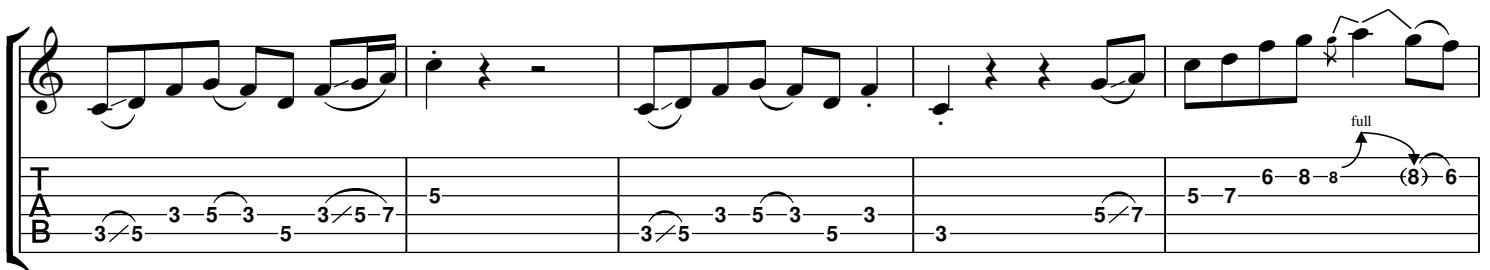
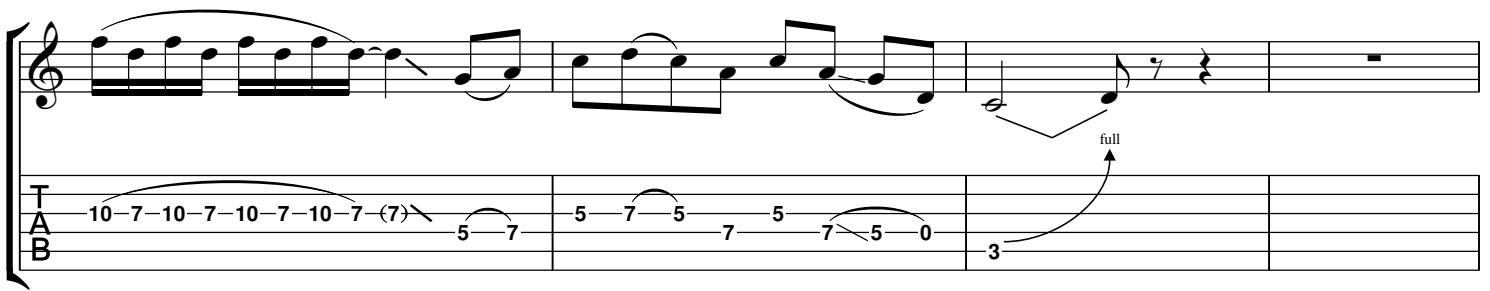
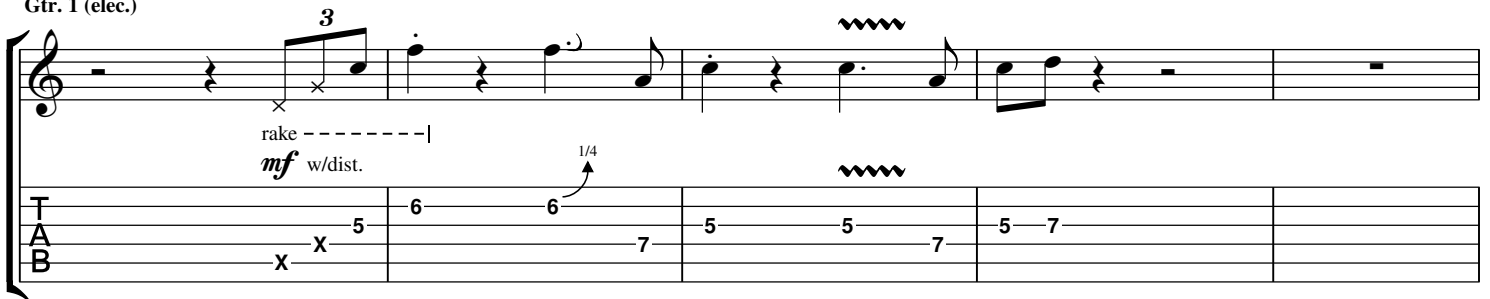
Drums
cue

N.C.

etc.



Gtr. 1 (elec.)



Dm⁷ **G⁵** **Dm⁷**

bet - ter.

TAB

10	10	X	X	X	X	12	12	10
10	10	X	X	X	X	12	12	10
12	12	X	X	X	X	10	10	12
10	10	X	X	X	X	10	10	10

Interlude
Kbd. cue
Am(add9) **G** **F** **Em** **(Dm)** **C**

TAB

7	5	0	5	4	0	3	2	2	0	0	0	0	0	0	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Dm⁷

f

8va

Harm. 1

full

TAB

0	5	(5)	5	5	5	5	5	5	6	5
---	---	-----	---	---	---	---	---	---	---	---

Kbd. cue
Am(add9) **G** **F** **Em** **(Dm)** **C**

mf

TAB

7	5	0	5	4	0	3	2	2	0	0	5	3
---	---	---	---	---	---	---	---	---	---	---	---	---

Dm⁷

Music notation for the first system, featuring a vocal line and a guitar line. The guitar line includes a triplet of eighth notes and a half note.

You don't

Bridge

G⁷

Music notation for the Bridge section, featuring a vocal line and a guitar line. The guitar line includes a triplet of eighth notes and a half note.

do un - to oth - ers _____ as you do _____ un - to me. _____ Well,

Dm⁷G⁵Dm⁷

Music notation for the second system, featuring a vocal line and a guitar line. The guitar line includes a triplet of eighth notes and a half note.

why am I the on - ly one _____ that you treat this - a way? _____ Well,

G⁷

Music notation for the third system, featuring a vocal line and a guitar line. The guitar line includes a triplet of eighth notes and a half note.

you got that some - thing, and it's hard to spe - ci - fy, I

A⁷ C⁷

just can't di - ag - nose _____ that look that's in your eyes. _____

P.M. - - -

TAB

6 5 7 5 X 5 X 5 6 5 7 5 9 8 10 8 9 8 10 8 9 8 10 8 9 8 10 8 0 0

Gtr. solo

(Dm⁷) (G⁵) (Dm⁷) (G⁵)

f 3 3 3 3 3 3 3 3 3

TAB

7-10-7-10-7-10-7-10-7-10-7 5-7 10-7-10-7-10-7-10-7-10-7-10-7 5-7 6-5-3

(Dm⁷) (G⁵) (Dm⁷)

P.H. P.H.

full full full

TAB

5 3 5 3 5 5 (5) 5 6 5

(F) (C)

3 3

full full full full full

TAB

13 13 (13) 10-13-10 13 10 13 13 13-10 12 10 12 (12)-10-12 10

(Dm⁷) (G⁵) (Dm⁷)

8va - - - - -

full 1/4 full full

TAB

13 13 (13) 10-13-10 13 10 13 13 (13) 17-19 18-20

(Dm⁷) (G⁵) (Dm⁷) (G⁵)

(8)

full full 3 full full 3

TAB 20 20 (20) 18 20 18 19 18 20 20 20 (20) 18 19 20

(Dm⁷) (G⁵) (Dm⁷)

(8)

full full 3 1/4 full

TAB 20 20 (20) 18 20 18 20 18 20 20 20 full 20

(F) (C)

full

TAB 5 7 5 5 7 5 3 5 3 5 3 5 (5) 3

(Dm⁷) (G⁵) (Dm⁷)

You don't

mf mf mf mf

TAB 5 3 5 3 5 3 5 3 5 3 5 3 5 3

Bridge G⁷

do un - to me _____ like I know that you could. _____

mf mf mf mf

TAB 4 3 5 3 4 3 5 3 6 4 3 5 4 3 5 3 6 4 3 5 4 3 5 3

Dm⁷

Why am I the on - ly one who's mis - un - der - stood?

G⁷

Ash - es to ash - es and it's dust to dust, well,

A⁷C⁷*D.S. al Coda*

if you won't take me then I guess the de - vil must. I've been hurt -

⊕ *Coda*(Dm⁷)(G⁵)(Dm⁷)

bet - ter.

F C⁵

I've been wait-ing, my si-tu-a-tion ain't got much

TAB

	3	3	3	3	3	3	3	0	5	5	5	5	5	5	5	5
	3	3	3	3	3	3	3	0	5	5	5	5	5	5	5	5
	1	1	1	1	1	1	1	0	3	3	3	3	3	3	3	3

Dm⁷ G⁵ Dm⁷

bet-ter. Hey.

TAB

	10	10	X	X	X	X	12		10	12	12	12	12	12	12	12
	10	10	X	X	X	X	12		10	12	12	12	12	12	12	12
	10	10	X	X	X	X	10		10	10	10	10	10	10	10	10

Gtr. solo (F) (C)

f w/open wah full

TAB

13	13	(13)-10	12-10-12	(12)-10	12-12-12-10

(Dm⁷) (G⁵) (Dm⁷)

Yeah, yeah.

TAB

10-11-12	10-11-12	8-9-10	8-9-10	10-11-12	10-11-12	8-9-10	8-9-10

(F) (C)

TAB: 10-12 10-10 10-10 12-10 10-10 10-10 12-10 10-10 10-10 12-10

(Dm⁷) (G⁵) (Dm⁷) (F)

TAB: 10-10 10-10 10-10 12-10 10-10 10-10 12-10 10-10 10-10 12-10

(C) (Dm⁷) (G⁵)

TAB: 5 3 5 5 5 3 5 3 5 0 5 6 7 6 8 (8) 6 8 5

(Dm⁷) (F) (C)

TAB: 12 (12) 12 14 13 15 15 (15) 13 15 13 15 (15) 13 15 13 15 (15) 13

(Dm⁷) (G⁵) (Dm⁷)

TAB: 15 13 15 13 14 12 10 12 (12) 10 13 (13) 15 13 15 13 14 12 10 12 (12) 10 13 (13)

Kbd. cue

Am(add9)

G

F

Em

(Dm)

C

Dm⁷

mf f

T 7 5 0 5 4 0 3 2 2 0 0 0 0 0 3 0 10 10 12

A

B

Am(add9)

G

F

T 10 10 10 10 12 10 12 10 12 12 7 5 0 5 4 0 3 2

A (12) 12 10 12 10 12 12 7 5 0 5 4 0 3 2

B

Em

(Dm)

C

Dm⁷

T 2 0 0 0 0 0 0 0 15 12

A 2 0 0 0 0 0 0 0 15 12

B

Kbd. cue

(Am(add9))

(G)

(F)

(Em)

(Dm)

(C)

(Dm⁷)

T 12 10 13 12 10 12 10 9 10 12 10 12 13 12 10 12 13

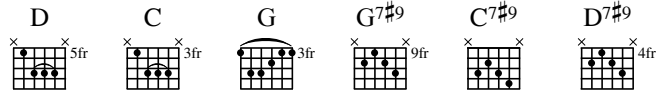
A 12 10 13 12 10 12 10 9 10 12 10 12 13 12 10 12 13

B

full

Dual Carriageway Pain

Words & Music by Rory Gallagher



♩ = 203

Chords: D, C, D, C

Gtr. 2 (elec.)

Gtr. 1 (elec.)

mf w/dist. full

10 10 12 11 12

8 8 10 9 10

10 10 12 11 12

8 8 10 9 10

Chords: D, C, G

cont. in stave

1. The

tr

3

tr

10 10 12 11 12

8 8 10 9 10

5 3 4 X 6 5 3 5 3 4

Verse

G7#9

news is out, you've found an - oth - er man,

Gtr. 1

Gtrs. 1+2

11 10 9 10 X X X X 11 10 9 10 3 5 3 5 3 5 3 5

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C7#9

(G)

news is out, you've found another man. How

Gtr. 1

Gtrs. 1+2

T	4	X	4	4	X	4	3-5	3	5	3	5	3-5
A	3	X	3	3	X	3						
B	2	X	2	2	X	2						
B	3	X	3	3	X	3						

D7#9

C7#9

D7#9

C7#9

could you do these things to me when you know I'm doing the best I can?

Gtr. 1

T	6	X	6	4	X	4	6	X	6	4	X	4
A	5	X	5	3	X	3	5	X	5	3	X	3
B	4	X	4	2	X	2	4	X	4	2	X	2
B	5	X	5	3	X	3	5	X	5	3	X	3

(G)

Gtrs. 1+2

full

T	3-5	3	5	3-5	3	5	5-3	5-3	5-3	3
A										
B										

Verse

G7#9

2. Ba-by, why you do these things to me I'll never know,

Gtr. 1

Gtrs. 1+2

T	11	X	11	11	X	11	11	X	11	3-5-3	5	3-2
A	10	X	10	10	X	10	10	X	10			
B	9	X	9	9	X	9	9	X	9			
B	10	X	10	10	X	10	10	X	10			

G7#9

Sheet music for the first system, featuring a guitar solo. The staff includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The solo is marked with a G7#9 chord. The notation includes various musical symbols such as eighth notes, quarter notes, and triplets. The fretboard diagram below the staff shows the corresponding fret numbers for the solo.

Bridge

D

C

D

C

Sheet music for the Bridge section, featuring a guitar solo. The staff includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The solo is marked with D and C chords. The notation includes various musical symbols such as eighth notes, quarter notes, and triplets. The fretboard diagram below the staff shows the corresponding fret numbers for the solo.

D

C

G

Sheet music for the second system, featuring a guitar solo. The staff includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The solo is marked with D, C, and G chords. The notation includes various musical symbols such as eighth notes, quarter notes, and triplets. The fretboard diagram below the staff shows the corresponding fret numbers for the solo.

Verse

G7#9

Sheet music for the Verse section, featuring a guitar solo. The staff includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The solo is marked with a G7#9 chord. The notation includes various musical symbols such as eighth notes, quarter notes, and triplets. The fretboard diagram below the staff shows the corresponding fret numbers for the solo.

C7#9

(G)

bad, bad wo-man, you just____ won't_ do what's right.____

Gtr. 1

Gtrs. 1+2

T	4	X	4	4	X	4	3	5	3	5	3	5	3	5
A	3	X	3	3	X	3	3	5	3	5	3	5	3	5
B	3	X	3	3	X	3	3	5	3	5	3	5	3	5

D7#9

C7#9

D7#9

C7#9

You just wan-na play a - round, _ you just wan-na stay____ out ev-'ry night._

Gtr. 1

T	6	X	6	4	X	4	6	X	6	4	X	4
A	5	X	5	3	X	3	5	X	5	3	X	3
B	4	X	4	2	X	2	4	X	4	2	X	2
B	5	X	5	3	X	3	5	X	5	3	X	3

(G)

Gtrs. 1+2

full

T	3	5	3	5	3	5	3	5	3	5	3	5	3	5
A	3	5	3	5	3	5	3	5	3	5	3	5	3	5
B	3	5	3	5	3	5	3	5	3	5	3	5	3	5

Interlude

Gtr. 1 (G)

Gtr. 2

T	3	3	3	5	3	5	3	3	3	3	5	3	5	3
A	3	3	3	5	3	5	3	3	3	3	5	3	5	3
B	3	3	3	5	3	5	3	3	3	3	5	3	5	3

Gtr. solo 2

C7#9

G7#9

C7#9

G7#9

3

full

11-10 12-10

13 (13) 11 12

10 0 10 10 12 10

8 7

(D)

C

D

C

Bridge

full

10 10 12 11 12

8 8 10 9 10

10 10 12 11 12

8 8 10 9 10

D

C

G

cont. in stave

full

10 10 12 11 12

8 8 10 (10) 9 10

5 3 4

6 5 3 5 3 4

Verse G7#9

4. Try to do__what's best for you,__ I try to treat__ you kind,__

Gtr. 1

Gtrs. 1+2

3

T 11 X-11 11 X-11 11 X-11

A 10 X-10 10 X-10 10 X-10

B 9 X-9 9 X-9 9 X-9

10 X-10 10 X-10 10 X-10

3 5 3 5 3 2

C7#9

G7#9

try to do__what's best for you,__ I try to treat__ you kind,__

Gtr. 1

Gtrs. 1+2

T 4 X-4 4 X-4 11 X-11

A 3 X-3 3 X-3 10 X-10

B 2 X-2 2 X-2 9 X-9

3 X-3 3 X-3 10 X-10

8 10

D7#9 C7#9 D7#9 C7#9

You just wan - na play a - round, you just wan - na wor - ry up my mind.

Gtr. 1

T	6	X	6	4	X	4	6	X	6	4	X	4
A	5	X	5	3	X	3	5	X	5	3	X	3
B	4	X	4	2	X	2	4	X	4	2	X	2
	5	X	5	3	X	3	5	X	5	3	X	3

(G)

5. You're a bad,

Gtrs. 1+2

full

T	3	5	3	5	3	5	3	5	5	3	5	3	5	3	3	(3)	(1)
A																	
B																	

Verse

G7#9

bad wo-man, you just won't do what's right, a

Gtr. 1

Gtrs. 1+2

T	11	X	11	11	X	11	3	5	3	5	3	5	3	5
A	10	X	10	10	X	10								
B	9	X	9	9	X	9								
	10	X	10	10	X	10								

C7#9 (G)

bad, bad wo-man, you just won't do what's right.

Gtr. 1

Gtrs. 1+2

T	4	X	4	4	X	4	3	5	3	5	3	5	3	5
A	3	X	3	3	X	3								
B	2	X	2	2	X	2								
	3	X	3	3	X	3								

D7#9

C7#9

D7#9

C7#9

You just wan - na play a - round, _ you just wan - na stay _ out ev - 'ry night _

Gtr. 1

T	6	X	6	4	X	4	6	X	6	4	X	4
A	5	X	5	3	X	3	5	X	5	3	X	3
B	4	X	4	2	X	2	4	X	4	2	X	2
	5	X	5	3	X	3	5	X	5	3	X	3

(G)

Gtrs. 1+2

T												
A	3	5	3	5	3	5	3	5	5	3	5	3
B	5	5	5	5	5	5	5	5	5	5	5	5

full

(3) (8)

Outro

D C D C D C

Gtr. 2

Gtr. 1

T	10	8	10	8	10	8	10	8	10	8
A	10	10	10	10	10	10	10	10	10	10
B	12	12	12	12	12	12	12	12	12	12

full

full

full

full

full

full

Freely

G

3 3 3 3 3 3

full

full

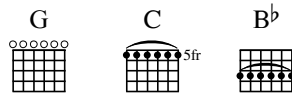
full

full

T	5	3	4	3	6	5	(5)	3	5	5	6	5	(5)	3	3	5	3	5	3	5	3	2
A	5	3	4	3	6	5	(5)	3	5	5	6	5	(5)	3	3	5	3	5	3	5	3	2
B	5	3	4	3	6	5	(5)	3	5	5	6	5	(5)	3	3	5	3	5	3	5	3	2

Eat My Words

Words & Music by Rory Gallagher



Gtr. 1 (elec.)

6 = E 3 = G#

5 = B 2 = B

4 = E 1 = E

Capo 3rd fret

♩ = 102

Gtr. 1
(elec.)

N.C.

mf w/slide

G C B^b G C B^b

G C B^b G C B^b

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G C B^b G C B^b

TAB

G C B^b G

TAB

Verse G

1. I'll eat my words, I swear I will, if
2. I'll eat my words, I swear I will, if

TAB

I am wrong, I'll pay the bill. No cards for me, I'll look but still, there's
I am wrong, I'll pay the bill. No cards for me, I'll look but still,

TAB

one here up my sleeve. Be -
 one here up my sleeve. I'll

- lieve I'm wrong, I'll nev - er win, but I've been 'round when times were thin...
 eat my words, if I am wrong, you can count when I sing my song... You

To Coda ☐

Will I miss you? I bet I will, I might ev - en lose some sleep...
 don't hate me, you hate my tongue, you won't ev - en read my will,

w/vol. control

Interlude

G C B^b G C B^b

T
A
B

G C B^b G C B^b

T
A
B

Guitar solo

(G)

T
A
B

T
A
B

T
A
B

First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes, including ties and accidentals (sharps and flats). The guitar TAB staff below it shows fret numbers (0, 3, 5) and techniques like triplets and bends, indicated by slanted lines and circled numbers.

Second system of musical notation. The treble staff continues the melody with various note values and accidentals. The guitar TAB staff includes fret numbers and techniques such as triplets, bends, and slides, represented by slanted lines and circled numbers.

Third system of musical notation. The treble staff features a melody with eighth notes and rests. The guitar TAB staff shows fret numbers and techniques like triplets and bends, indicated by slanted lines and circled numbers.

Fourth system of musical notation. The treble staff contains a melody with eighth notes and ties. The guitar TAB staff includes fret numbers and techniques such as triplets, bends, and slides, represented by slanted lines and circled numbers.

Fifth system of musical notation. The treble staff shows a melody with eighth notes and ties. The guitar TAB staff includes fret numbers and techniques like triplets and bends, indicated by slanted lines and circled numbers. The system concludes with a complex fretted chord indicated by multiple numbers (15, 14, 15) and a circled (0).

G

TAB

Coda

G

won't ev-en read my will, _____ won't ev-en read my will. _____

TAB

TAB

Interlude

G C B^b G C B^b

TAB

G C B^b G C B^b

TAB

Outro (G)
8va

Eat my words, eat my words, eat my words, eat my words.

TAB

TAB

TAB

TAB

TAB

First system of musical notation. Treble clef staff with a melody in G major. Tablature (T, A, B) below it, showing fret numbers and techniques like bends and slides.

Second system of musical notation. Treble clef staff with a melody in G major. Tablature (T, A, B) below it, showing fret numbers and techniques like bends and slides.

Third system of musical notation. Treble clef staff with a melody in G major. Tablature (T, A, B) below it, showing fret numbers and techniques like bends and slides.

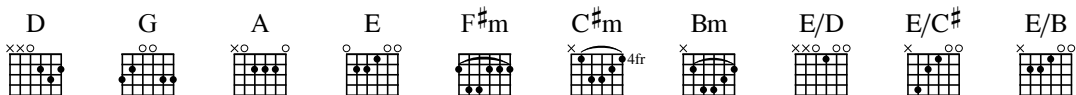
Fourth system of musical notation. Treble clef staff with a melody in G major. Tablature (T, A, B) below it, showing fret numbers and techniques like bends and slides.

Fifth system of musical notation. Treble clef staff with a melody in G major. Tablature (T, A, B) below it, showing fret numbers and techniques like bends and slides. The system concludes with a repeat sign and the instruction "Repeat to fade".

Repeat to fade

Edged In Blue

Words & Music by Rory Gallagher



Intro ♩ = 124

Gtr. 1 (elec.)

Intro (A) (E) (F#m) (A)

mp w/clean tone

hold...

TAB

(A) (E) (F#m) (A)

TAB

Gtr. 2 (elec.)

mf w/sustain

TAB

(E) (F#m) (A)

TAB

(E)

(F#m)

2 0 2 0 2 0 2 0 4 2 4 2 4 2 4

14 16 14 14 16 14 16 16

(D)

(G)

2 2 2 0 2 2 2 0 2 3 5 0 2 3 2 0 3 3 0 0 3 0

14 14 11 12 12 11 14 12 14 12 14 16 14 12 14 16 14

(A)

(A⁷)

(D)

2 2 0 2 2 0 3 2 2 0 2 3 2 3 2 0 2 3 2

12 12 12 12 9 7

(G) (A) (E)

Drum cue

Gtr. 2 tacet

Gtr. 1

(A)

(E) (F#m) (A) 1. 2.

Gtr. 3 (acous.)

Verse

1. I've cried e-nough tears _____ to fill up an o - cean.

2. You've made up your mind _____ and no - thing can change _____ it.

3. Our lines got crossed _____ the wrong things were spo - ken.

*Gtrs. 1+2

etc.

1° play slashes

(E) (F#m) (A) 1. 2.

Gtr. 3 (acous.)

Verse

1. I've cried e-nough tears _____ to fill up an o - cean.

2. You've made up your mind _____ and no - thing can change _____ it.

3. Our lines got crossed _____ the wrong things were spo - ken.

*Gtrs. 1+2

etc.

1° play slashes

(E) (F#m) (A) 1. 2.

Gtr. 3 (acous.)

Verse

1. I've cried e-nough tears _____ to fill up an o - cean.

2. You've made up your mind _____ and no - thing can change _____ it.

3. Our lines got crossed _____ the wrong things were spo - ken.

*Gtrs. 1+2

etc.

1° play slashes

*composite part

F#m **A**

TAB: 2-3-2 3-2-3-2 4-2-4-2 4-2 4 full full (4)-2-4-2 9-11 10-12 10-12-14 14-12 7-9

E **F#m** **A**

TAB: 14-12-14-12 14-13 14-16 14-16-14 16-14-16-14 16-14-16 16-16 16 16 16 16

Bridge **C#m** **A** **C#m** **A**

I'd go an - y - where — if I thought you'd be there...
I've tra-velled the world — 'cause I could - n't be told. —

TAB: 4-5-6-4 4-5-6-4 4-5-6-4 4-5-6-4 4-5-6-4 5-6-7 5-6-7 5-6-7 5-6-7 5-6-7 4-5-6-4 4-5-6-4 4-5-6-4 4-5-6-4 4-5-6-4 4-5-6-4 5-6-7

C#m **A**

'Cause I've made up my mind — that's a -
Told by my heart — that you — real -

TAB: 5-6-7 5-6-7 5-6-7 5-6-7 5-6-7 4-5-6-4 4-5-6-4 4-5-6-4 4-5-6-4 4-5-6-4 5-6-7 5-6-7 5-6-7 5-6-7 5-6-7

1.

Bm

E

2.

Bm

E

E/D

- where I be - long. —

- ly had gone. —

P.H. - -

D.S. al Coda

E/C#

E/B

E

E/D

E/C#

E/B

full

Coda

A

E

sim.

am.

Where are you? —

Help — me

let ring...

let ring...

F#m

A

please. —

Pull me through. —

Here I am. —

Where are

let ring...

full full full full

full full full full

E F#m A

you? _ All _ my days _ are edged in blue. Here _ I

let ring...

full full full full full

TAB

12 11 4 2 4 2 4 0 2 4 0

Outro A E F#m A

am. Where _ are you? Help _ me please. _ Pull me through. _

full full full full full full full full

TAB

5 4 12 11 (11) (11) (11) 4 2 4 9 11 10 7 9 0 2 4 0

A Gtr. 3 w/full rhythm

Here _ I am. _ Where _ are

full full full full full full full full

TAB

9 11 10 12 12 (12) 10 12 10 12 12 12 12 12 12 12 12 12

E F#m A

you? Can't _ you see _ I miss you. _ Oh. _

full full full full full full full full

TAB

7 (7) 2 (2) 4 2 4 2 4 2 4 2 4 (4) 2 4

A E

9-10-9 12 9 12-10 11 10-12-10 11 10 11 9 11

F#m A

10-12-12 12 12 12 12 12-9 10 12-9 10 12-9 10 12-9 10 12-9 9

E F#m A

12-9 9 12-9 9 12-9 9 12-9 9 10-9 11-11 9 10-12 12 12 12 12 12

A E

9-12-9 10 9-12-9 10 9-12-9 10 9-12-9 10 9-12-9 10 9-12-9 10 9-12-9 10 9-12-9 10

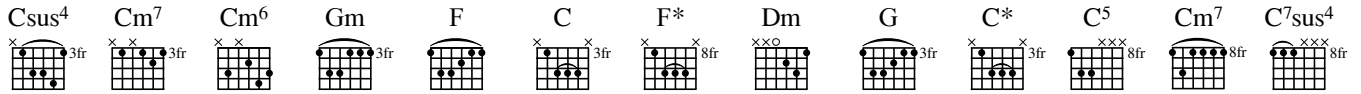
F#m A Repeat to fade

9-12-9 10 9-12-9 10 9-12-9 10 9-12-9 10 9-12-9 10 9-12-9 10 9-12-9 10 9-12-9 10

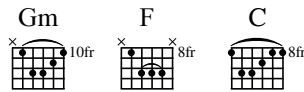
Follow Me

Words & Music by Rory Gallagher

Gtr. 1 chords



Gtr. 2 chords



Intro

♩ = 172

Gtr. 2 (elec.)
Tacet 1°

C
⑥
8fr

C B B^b
⑥ ⑥ ⑥
8fr 7fr 6fr

Gtr. 1 (elec.)

First system of musical notation for the guitar intro. It includes a staff for Gtr. 1 (elec.) and a corresponding TAB section. The notation includes a forte (*f*) dynamic and a note marked "w/crunch dist.".

E^b
⑤
6fr

D^b
⑤
4fr

Second system of musical notation for the guitar intro. It includes a staff for Gtr. 1 (elec.) and a corresponding TAB section. The notation includes a note marked "cont. in stave".

1.

2.

G
⑥
15fr

f w/dist.+ chorus

Gtrs. 1+2

Third system of musical notation for the guitar intro. It includes a staff for Gtr. 1 (elec.) and a corresponding TAB section. The notation includes a mezzo-forte (*mf*) dynamic.

Gtr. 2

Gtr. 1

Fourth system of musical notation for the guitar intro. It includes a staff for Gtr. 1 (elec.) and a corresponding TAB section.

Chorus

F* Dm G C*

Won't you fol - low me, where I'm bound.

1° play rhythm slashes

3

TAB

10 10 10 12 10 12 10 12 10 8 10 (10) 9

F* Dm G (Gsus4) G

Time's for bor - row - ing now.

15^{ma}

Gtr. 2 fill 1°

full full

3

TAB

10 9-10-9 7 9 10 12 15 15 15 (12)

F* Dm G C*

Won't you fol - low me, time is tight

3

TAB

13 10 10 10 12 10 12 10 12 10 8 10 (10) 9

1.

F* Dm G

be-fore things swal - low me down.

8^{va}

Gtr. 2 fill 1°

full full full full full

3

TAB

10 9-10-9 7 9 10 8 8 8 8 8 8

2. Solo

G C⁵

8^{va}

full full

12 18 18 15-17-18-17-17-18-17-13

Cm⁷* C⁵

(8)

15 16-15 17 15 15-17-15 17 15 17-15-13-15-17 15-17-15 15 15 15 15-14 15-14-15-14 14-15 13-15

C⁷sus⁴ C⁵ cont. sim.

(8)

3 15^{ma}- 1 1 1 1 1 1 1 3 3 3 4 4 4 4 4

w/open wah 1 1/2

16-16-15-16-15 17 15-16-18-20 (0)

gliss w/pick

6 6 6 6 8 8 8 8 6 6 6 6 8 8 8 8 8 6 8 6 8 6 8 6 8 6 8 X

8 6 8 6 8 6 8 6 4 5 4 1 4 6 4 5 3 5 5 3 5 3 1 3 1 3 1

1 3 1 3 1 3 1 3 1 3 3 (15) (0) (0) 3 5 7 8 10 10 10 12 12 (3) 1 3 5 6 8 8 8 10 10

8 8 11 10 (10) 8 (8) (17) (8) 11 11 11 13 11 13 13 11 13

13 11 12 11 12 10 8 10 8 11 8 11 8 11 8 11 8 11 10 12 11 14 12 15 13 16 14 (20)

Gtr. 1
N.C.

10 11

Gtr. 2

8 7 5 3 3 5 3 6 3 8 7 5 3 3 5 3 6 3

8va

full

18

full

18

cont. in slashes

Chorus

F*

Dm

G

Gtr. 2

1. 3. Won't you fol - low me, where I'm

2. Won't you fol - low me, time is

Gtr. 1

10 10 10 12 10 12 10-12-10

C*

F*

Dm

bound, tight, time's _ for bor - row - ing now. _

be - fore things swal - low me down. _

10 10 (10) 9 10 9 10 9 10

1, 2. 3.

G G

Yeah! Yeah!

w/ad lib fill 2°

full full

TAB 12 (12) 12 13 12 (12)

Outro Solo

Csus⁴ Cm⁷ Cm⁷ Cm⁶

tr

full full

TAB 11-13-11 13 13 (13)-11 13 13-11 12 11 12 10 8 10 8

Csus⁴ Cm⁷ Cm⁷ Cm⁶

tr

TAB 10 10-10 8 8-8-8-8 8 5 8-10-8 10 10 11

C⁵

cont. sim

w/picked harmonics ad lib.

TAB 11 11 11 11 11 11-13-11 12 12-10-8 6-8-11-13-11 10-11-11 (11) 1-3-1

full full full full full

T
A
B

T
A
B

T
A
B

T
A
B

T
A
B

Repeat ad lib. to fade

T
A
B

Hail

Words & Music by Rory Gallagher

Gtr. 1 (acous.)

6 = E 3 = E

5 = A 2 = A

4 = C# 1 = E

Intro

Freely c. ♩. = 85

Gtr. 1
(acous.)

N.C.

Intro musical notation for Gtr. 1 (acous.) in 6/8 time. The notation includes a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Freely c. ♩. = 85'. The guitar part is written in a single staff with a treble clef. The fretboard is indicated by numbers 0-5. The notation includes a key signature change to one sharp (F#) and a tempo marking of 'Freely c. ♩. = 85'. The guitar part is written in a single staff with a treble clef. The fretboard is indicated by numbers 0-5. The notation includes a key signature change to one sharp (F#) and a tempo marking of 'Freely c. ♩. = 85'.

First system of the Intro musical notation for Gtr. 1 (acous.) in 6/8 time. The notation includes a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Freely c. ♩. = 85'. The guitar part is written in a single staff with a treble clef. The fretboard is indicated by numbers 0-5. The notation includes a key signature change to one sharp (F#) and a tempo marking of 'Freely c. ♩. = 85'.

Second system of the Intro musical notation for Gtr. 1 (acous.) in 6/8 time. The notation includes a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Freely c. ♩. = 85'. The guitar part is written in a single staff with a treble clef. The fretboard is indicated by numbers 0-5. The notation includes a key signature change to one sharp (F#) and a tempo marking of 'Freely c. ♩. = 85'.

Verse

Verse musical notation for Gtr. 1 (acous.) in 6/8 time. The notation includes a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Freely c. ♩. = 85'. The guitar part is written in a single staff with a treble clef. The fretboard is indicated by numbers 0-5. The notation includes a key signature change to one sharp (F#) and a tempo marking of 'Freely c. ♩. = 85'.

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sad - ness and woe. _____ They stand on the pave - ment the te - nors join in, _____

T 0 3 0 0 X 0 0 3 5 5 3 0 0 3 0 0

A 0 3 0 0 X 0 0 3 5 5 3 0 0 3 0 0

B 0 3 0 0 X 0 0 3 5 5 3 0 0 3 0 0

_____ the rest while my back's turned have big tooth - y grins.

T 0 0 3 5 5 3 0 0 3 0 0 0 3 0 0

A 0 0 3 5 5 3 0 0 3 0 0 0 3 0 0

B 0 0 3 5 5 3 0 0 3 0 0 0 3 0 0

Interlude

T 4/5 5 5 4/5 5 5 5 3 0 0 0 0 3 0 0 0 3 5 3 0

A 4/5 5 5 4/5 5 5 5 3 0 3 0 0 3 0 0 0 3 5 3 0

B 4/5 5 5 4/5 5 5 5 3 0 3 0 0 3 0 0 0 3 5 3 0

T 3 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 0 0 0 3 0 0 0

A 3 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 0 0 0 3 0 0 0

B 3 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 0 0 0 3 0 0 0

T 3 0 0 0 3 0 0 0 0 0 0 0 0 0 0 0 5 5 (9)

A 3 0 0 0 3 0 0 0 0 0 0 0 0 0 0 0 5 5 (9)

B 3 0 0 0 3 0 0 0 0 0 0 0 0 0 0 0 5 5 (9)

Verse

2. Then for an en - core I will to the stand, _____ and

T 0 3 5 5 3 0 0 3 0 0 X 0

A 0 3 5 5 3 0 0 3 0 0 X 0

B 0 3 5 5 3 0 0 3 0 0 X 0

snap on the key - board of my ba - by grand. They move a - way as the

T 0 3 5 5 3 0 0 0 0 X 0 3 5 5 3 0

A 0 3 5 5 3 0 0 0 0 X 0 3 5 5 3 0

B 0 3 5 5 3 0 0 0 0 X 0 3 5 5 3 0

hail hits the ground, I'm left there laugh - ing, I've just made a pound.

T 0 0 0 X 0 3 5 5 3 0 0 0 0

A 0 3 0 0 X 0 3 5 5 3 0 0 3 0 0

B 0 3 0 0 X 0 3 5 5 3 0 0 3 0 0

Interlude

T 4/5 5 5 4/5 5 5 4/5 5 5 5 2 1 0 3 2 0 2 1

A 4/5 5 5 4/5 5 5 4/5 5 5 5 2 1 0 3 2 0 2 1

B 4/5 5 5 4/5 5 5 4/5 5 5 5 2 1 0 3 2 0 2 1

T 3 2 0 0 2 0 0 2 0 3 2 0 2 2 0 2 0

A 3 2 0 0 2 0 0 2 0 3 2 0 2 2 0 2 0

B 3 2 0 0 2 0 0 2 0 3 2 0 2 2 0 2 0

Interlude

4. Then

Verse

back to the pal - ace I find my steps lead, I

take off my shoes and I watch my toes bleed. I sit there and won - der when

you'll come a - gain, I must get back to the cor - ner a - gain.

T 5 3 0 0 X 0 3 5 5 3 0 5 3 0 0

A 5 3 0 0 X 0 3 5 5 3 0 5 3 0 0

B 5 3 0 0 X 0 3 5 5 3 0 5 3 0 0

Interlude

T 0 3 0 0 0 3 0 0 0 3 0 3 4/5 0 3 0 0 0 3 0 0 0 3 0 3 4/5 5 5

A 0 3 0 0 0 3 0 0 0 3 0 3 4/5 0 3 0 0 0 3 0 3 4/5 5 5

B 0 3 0 0 0 3 0 0 0 3 0 3 4/5 0 3 0 0 0 3 0 3 4/5 5 5

T 4/5 5 5 8 5 0 3 2 0 7 8 5 0 3 2 0 7 8 5 0 3 2 0 0 2 0 0 2 0

A 4/5 5 5 8 5 0 3 2 0 7 8 5 0 3 2 0 7 8 5 0 3 2 0 0 2 0 0 2 0

B 4/5 5 5 8 5 0 3 2 0 7 8 5 0 3 2 0 7 8 5 0 3 2 0 0 2 0 0 2 0

5. I

T 0 1 0 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0

A 0 1 0 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0

B 0 1 0 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0

Verse

look at the cor - ner from be - hind the door, some peo - ple are stand - ing, there

T 0 3 5 5 3 0 0 3 0 0 0 3 5 5 3 0

A 0 3 5 5 3 0 0 3 0 0 0 3 5 5 3 0

B 0 3 5 5 3 0 0 3 0 0 0 3 5 5 3 0

must be a score. There's no - bo - dy sing - ing, no one

TAB

T	0	3	0	0	0	0	3	5	5	3	0
A	0	3	0	0	0	0	3	5	5	3	0
B	0	3	0	0	0	0	3	5	5	3	0

moves at their fears, ev - 'ry - bo - dy joins hands and they hold back the tears.

TAB

T	0	5	3	0	0	0	3	5	5	3	0	0	0	0	3
A	0	5	3	0	0	0	3	5	5	3	0	0	3	0	0
B	0	5	3	0	0	0	3	5	5	3	0	0	3	0	0

Outro

TAB

T	5	5	5	5	5	3	5	3	5	3	5	3	5	5	7	5
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

TAB

T	3	5	2	0	2	1	0	3	2	1	3	5	5	3
A	3	5	2	0	2	1	0	3	2	1	0	0	0	0
B	3	5	2	0	2	1	0	3	2	1	0	0	0	0

I Could've Had Religion

Traditional
Arranged by Rory Gallagher

A tuning

6 = E 3 = A
5 = A 2 = C#
4 = E 1 = E



Intro

Freely (♩ = 166)

(A⁵)

Gtr. 1 (elec.)

mf w/crunch dist.
ad lib. blues harmonica solo

let ring... w/slide...

I _____ could-'ve had, _____ I could-'ve had _____ re - li - gion.

But my lit-tle girl_

let ring... let ring...

TAB

3 0 3 3 0 3 0 3 0 5 0 3 5 0 5 3 0

would-n't let me pray._ I swear _ to the world _

2 2

TAB

5 6 5 6 5 6 3 0 0 0 3 0 5 0 3 0

she drove my spir -it a-way. She

let ring...

TAB

3 0 5 0 3 0 5 0 3 5 3 0 5 3 0

drove my spi -rit a - way. She drove my spir -it a - way.

let ring...

TAB

3 5 0 3 5 X X X X 0 0 0

5 3-2-3 5 3-2-3 3 0 3 0 0 0 10 12 12 12 0 0

I — could've

2 5 5 5 3 5 3 0 5 (0) 3 0 5 5 5 3 0

Verse

had, — I could've had re-lig-ion. But my
bad man, as bad can be. Now I pray the
had, — I could've had re-lig-ion. But my

sim. ad lib. on repeats

etc.

x x x x 5 5 5 5 3 5 3 0 5 5 5 5 3 5 3

lit-tle girl — would-n't let me pray.
Lord a-bove — will send his bless-ing on me.
lit-tle girl — would-n't let me pray.

3 3 3 3 3 3 5 5 5 5 3 3

[illegible]

The musical score is for the song "She Would Not Treat Me Right" by The Beatles. It is in the key of D major (indicated by two sharps) and 4/4 time. The score includes a vocal line, a piano accompaniment, and guitar/bass tabs.

Vocal Line:

- She would not treat me right. _
- 3. I've _ been a

Piano Accompaniment:

- The piano part begins with a *p* (piano) dynamic marking.
- It features a melodic line in the right hand and a harmonic line in the left hand.
- A *mf* (mezzo-forte) dynamic marking is present in the piano part.

Guitar/Bass Tabs:

- The guitar/bass part is written for both instruments.
- It includes fret numbers (0, 3, 5) and a 3-fret barre.

(A⁵)

Solo

w/slide + sustain

TAB

15 15 12 11 12 12 12 9 17 15 12 11 12 11 12 12 12

TAB

12 12 12 10 12 10 8 9 12 12 12 11 12 12 12 14 15 15 12 12 (12) 12 0 0 0

TAB

3 5 5 3 0 5 3 0 0 3 2 0 5 8 5 3 3 3 0

TAB

3 2 0 3 2 0 3 2 0 5 5 3 2 0 9 10 9 0 7 5 5 5 0 0

TAB

15 15 15 15 15 15 15 15 15 15 15 12 12 12 10 12 12 12 12 (12) 0 3 2 0 3 2 0 3 2 0

*harmonic w/slide

(8)

T
A
B

T
A
B

D.S. al Coda

mf

T
A
B

Coda

T
A
B

T
A
B

She set the de - vil on me. ____

The first system contains a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics "She set the de - vil on me. ____" are written below the staff. The guitar part is shown in a standard staff with a TAB below it. The TAB includes a whole rest on the 0 fret and a sequence of notes: 5-3-5-3-5-3-5-3-3-5-3-0-3-0.

w/harmonica fills

The second system continues the musical piece. The vocal line has a rest followed by the text "w/harmonica fills". The guitar TAB shows a sequence of notes: 5-3-5-3-5-3-3-0-3-0-3-X-3, followed by 5-3-5-3-5-3-3-5-5-3.

The third system shows the vocal line and guitar TAB continuing. The guitar TAB includes a 1/4 note triplet over the notes 5-3-5, followed by 5-(0)-5-3-5-3-5-0, and then a long sequence of 5-3-5-3-5-3-5-3-5-3-5-3-5-3-5-3-5-3.

Freely

Could've had ____ re-lig-ion.

let ring..

The fourth system is marked "Freely". The vocal line has a rest followed by the lyrics "Could've had ____ re-lig-ion." and then "let ring..". The guitar TAB shows a sequence of notes: 5-3-3-5-(5)-3-0-3-3-0-0-0-3-0, followed by 5-3-0 and a triplet of 3-0-0.

The fifth system shows the final part of the piece. The guitar TAB includes a sequence of notes: 5-3-0-0-0, followed by a series of 12s and 15s: 12-12-12-12-15-15-15-15-12-12-12-12-12-12-12-12-12-12-12-12-0-0-0.

I Fall Apart

Words & Music by Rory Gallagher

Capo 3rd fret



Intro

♩ = 84

Gtr. 1
(elec.)

(Gm)

(Gm⁹/F)

(E^badd⁹)

mp let ring...
w/clean tone

Tab 0 = 3rd fret

(Gm)

(Gm⁹/F)

(E^badd⁹)

Tab 0 = 3rd fret



Verse

(Gm)

(Gm⁹/F)

(E^bmaj⁷)

1. Like a cat that's play-ing with the ball of twine___ that you call___ my___
3. I'm___ on - ly liv - ing for the mo - ment when I hear___ your voice.

Gtrs. 1+2 (elec.)

Gtr. 2 w/clean tone

P.M.-----|

Tab 0 = 3rd fret

$E^b\text{maj}^7$ C D F E^b
 open 2fr open 3fr

Gm Gm⁹/F $E^b\text{maj}^7$

T
A
B

(F)

Gm Gm⁹/F

let ring...
Gtr. 2 plays Fig. 1 ad lib.

T
A
B

$E^b\text{maj}^7$ Gm Gm⁹/F $E^b\text{maj}^7$

T
A
B

w/bar- | full full full

Gm Gm⁹/F $E^b\text{maj}^7$

T
A
B

(F)

Gr. 2 plays Fig. 1 ad lib.

*Gtrs. 1+2

*composite part

Bridge

(Gm) (Gm/F) (C)

(Gm)

I don't mind wait - ing for your love. etc.

mf (optional) *mp*

(Gm) (Gm/F) (C)

(Gm)

Full of time I've got plen - ty of.

mf (optional) *mp*

(Gm) (Gm/F) (C)

(Gm)

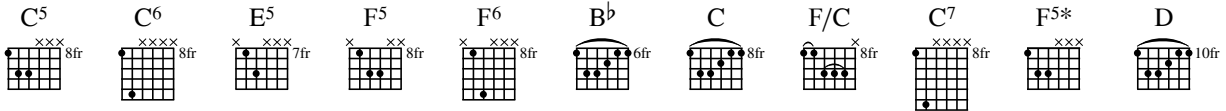
Rain or shine please bring out your love.

mf (optional) *mp*

[illegible]

If I Don't Sing I'll Cry

Words & Music by Rory Gallagher



Verse

1^o Gtr. 2 (elec.) w/dist. C⁵ C⁶ C⁵ C⁶ E⁵ F⁵ F⁶ F⁵

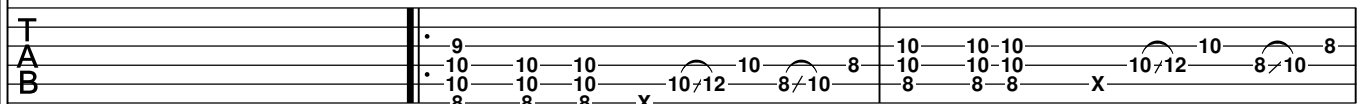
♩ = 116



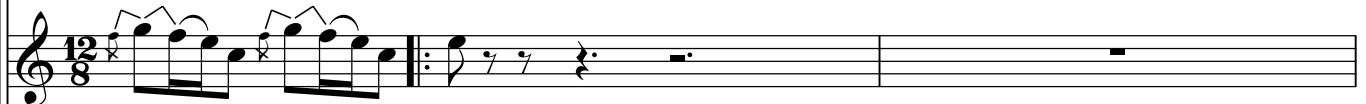
1. You broke my heart, —
2. I kicked the ground, —
3. You broke my heart, —

but you o - pened up my
made me feel a whole lot
put tears — in - to my

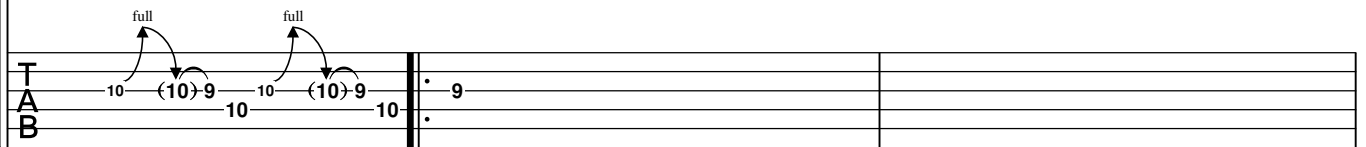
2^o+3^o Gtrs. 1+2



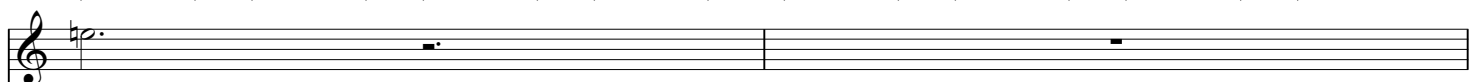
Gtr. 1 (elec.)



w/clean tone (neck pickup)



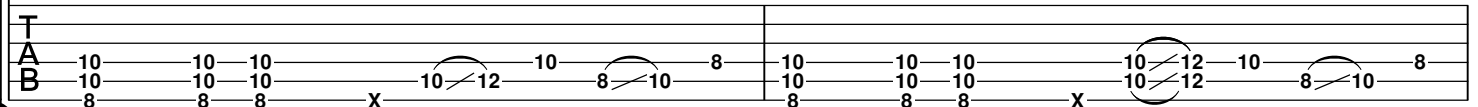
C⁵ C⁶ C⁵ C⁶ C⁵ C⁶ C⁵ C⁶



eyes.
bet - ter.
eyes.

Whooh.

Ain't no



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F5 F6 F5 F6 F5 F6 F5

Yes I've been a fool, but now I re - a -
 sense for her to go, well, how come I just
 You must go your way, I know how fast time

T 10 10 10 X 8 10 10 8 10 10 10 10 10 10 10 10 8
 A 10 10 10 X 8 10 10 8 10 10 10 10 10 10 10 10 8
 B 8 8 8 X 8 8 8 8 8 8 8 8 8 8 8 8

C5 C6 C5 C6 C5 C6 C5

-lise.
 let her?
 flies. Now, if

cont. in slashes

T 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 8
 A 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 8
 B 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

Bb C F/C

If I can't walk I'll fly,
 I can't walk I'll fly,
 And if I can't walk I'll fly,

To Coda 1. 2.

Bb C F/C F/C

if I can't sing I'll cry.
 if I can't sing I'll cry.
 if I can't sing I'll cry.

Solo Gtr. 2 Gtr. 1

C5 C6 C5 C6 F5 F6 F5

w/bridge pickup
 full full full full

T 8 8 10 8 11 10 8 11
 A 10 10 10 10 10 10 10 10
 B 8 8 8 8 8 8 8 8

Chord progression: C⁵, C⁶, C⁵, C⁶, C⁷, C⁶, C⁵, C⁶

Full pickup annotations: full, full, full, full, full, full, full, full, full

3

TAB: 8 10-10 10-10 10-10 10-10 (10)-8 10 5-7 5-7 5-7 5-7 5-7

Chord progression: F⁵, F⁶, F⁵, B^b (4 fr8), C (4 fr10), E^b (3 fr8), F⁵, F⁶, F⁵, F⁶

Full pickup annotations: full, full, full

TAB: 5 8 8-7 5-5 5 6 (6)-4 5 6 (6)-4 5 6 (6)-4 5

Chord progression: C⁵, C⁶, C⁵, C⁶, C⁵, C⁶, C⁵

Full pickup annotations: full, full

TAB: 6 (6)-4 5 6 6-4 5 5-3-0 5-3-0

Chord progression: B^b, C, F/C

Full pickup annotation: full

TAB: 6-7 6-6 9-6 7-9 11 (11)-8 10-8 10-10-10-10

Chord progression: B^b, C, F/C

Harmonica

w/neck pickup

Full pickup annotations: full, full

TAB: (10)- 8-9 8-11-8-10 10-9-10 9-11 10

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, vocal, and bass. The guitar part is in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The vocal part is in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The bass part is in standard notation with a key signature of one flat (Bb) and a 4/4 time signature. The guitar part includes a capo at the 9th fret, indicated by a "9" on the fretboard. The score is divided into three measures. The first measure contains the main melody and accompaniment. The second measure contains a vocal line and a guitar line. The third measure contains a guitar line. The score is written in a clean, professional style with clear notation and a well-organized layout.

F/C B^b C F/C *D.S. al Coda*

Handwritten musical notation for the first system of 'The Rose Tree'. The system consists of a single staff with a treble clef. The melody is written in 3/4 time. The first measure contains a half note C4 and a quarter note E4. The second measure contains a quarter note G4, a quarter note A4, and a quarter rest. The third measure contains a quarter note Bb4, a quarter note A4, and a quarter rest. The fourth measure contains a quarter note G4, a quarter note F4, and a quarter rest. The fifth measure contains a quarter note E4, a quarter note D4, and a quarter rest. The sixth measure contains a quarter note C4, a quarter note Bb4, and a quarter rest. The seventh measure contains a quarter note A4, a quarter note G4, and a quarter rest. The eighth measure contains a quarter note F4, a quarter note E4, and a quarter rest. The ninth measure contains a quarter note D4, a quarter note C4, and a quarter rest. The tenth measure contains a quarter note Bb4, a quarter note A4, and a quarter rest. The eleventh measure contains a quarter note G4, a quarter note F4, and a quarter rest. The twelfth measure contains a quarter note E4, a quarter note D4, and a quarter rest. The thirteenth measure contains a quarter note C4, a quarter note Bb4, and a quarter rest. The system ends with a double bar line.

⊕ Coda

F/C C⁵ C⁶ C⁵ C⁶ F⁵ F⁶ F⁵

Gtr. 2

Gtr. 1

TAB

10 — 10-12 — 12-10 — 10-12 — 12 — 10 — 10-12 — 12-10 — 10-10
8 8 8 8 8 8 8 8 8

C⁵ C⁶ C⁵ C⁶ C⁵ C⁶ C⁵ C⁶ F⁵ F⁶ F⁵ F⁶

Do, do, do.

full full full full

TAB 10 10 10-9 10 10 8 8 11-8 10 (10) 8 10

F⁵ F⁶ F⁵ F⁶ C⁵ C⁶ C⁵ C⁶ C⁵ C⁶ C⁵

Hey, hey, hey, hey, hey, hey, hey, hey. If

full full full

TAB 10 9 10-10 10 10 8 11

B^b C F/C B^b C

I can't walk I'll fly, if I can't sing I'll cry,

full

TAB 12

F/C B^b C D

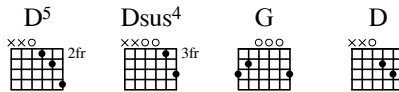
if I can't sing I'll cry.

full

TAB (12)-10 11

If The Day Was Any Longer

Words & Music by Rory Gallagher



Intro ♩ = 169

D⁵

rall.

D⁵_{sus}⁴

1. If the day—

Gtr. 1 (elec.)

mf w/clean tone
Let ring...

TAB

a tempo

Verse

Gtr. 2 2nd+3rd

G F C B^b

6 fr3 6 fr1 5 fr3 5 fr1

— was a - ny long - er, could I change your mind? If your
(2.) day was a - ny bright - er, you'd have seen the signs. If your
(3.) day was a - ny day, you would for - get my name, but the

2nd + 3rd *sim. ad lib.*

TAB

G F C B^b Gtr. 2 (acous.) 1st+2nd+3rd G

6 fr3 6 fr1 5 fr3 5 fr1

love was a - ny strong - er, you'd stay be - hind.
love be - gins to wan - der, should I count the times?
things that I am say - ing, they'd still mean the same.

TAB

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The image displays a musical score for the song "The Wind" by The Beatles. It includes a guitar part with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part features a melodic line with a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The bass part consists of a steady eighth-note accompaniment. Below the bass staff is a guitar tablature (TAB) section with five lines, showing fret numbers and techniques like triplets and bends. The score is divided into four measures, with the first measure containing a triplet of eighth notes. The guitar part is marked with a 'D' above the first measure and a 'G' above the fourth measure, indicating the chords. The bass part is marked with a 'D' above the first measure and a 'G' above the fourth measure, indicating the chords. The tablature section shows the fret numbers for each note, with triplets and bends indicated by '3' and 'b' respectively.

The musical score for "The Wind" by The Beatles is presented in three staves. The top staff is for guitar, the middle for bass, and the bottom for tablature. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part features a melodic line with various ornaments and a final chord progression of D, E, D, G. The bass part provides a steady accompaniment with a mix of eighth and sixteenth notes. The tablature is written for a six-string guitar, showing fret numbers and string numbers (1-6) for each note.

Guitar Staff: The melody begins with a series of eighth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The final measure shows a chord progression of D, E, D, G.

Bass Staff: The bass line consists of a steady eighth-note accompaniment, with some measures featuring a triplet of eighth notes.

Tablature Staff: The tablature is written for a six-string guitar. It shows fret numbers (0-5) and string numbers (1-6) for each note. The final measure shows a chord progression of D, E, D, G.

[illegible]

D.S. al Coda

3. If the

D G

just to pass the time? Will I lose my

TAB

5 5 5 5 3 3 7 7 7 8 10
3 3 3 3 2 2 0 0 0 8 8
0 2 2 2 2 0 0 0 0 0 0

D G

mind just to pass the time?

TAB

5 3 3 3 5 5 3 3 3 3
3 2 2 0 2 0 2 5 4 5
0 0 0 2 0 0 2 2 5 5

A (5) fr0 B (5) fr2 B (5) fr2 A (5) fr0

G D C (5) fr3 B (5) fr2 A (5) fr0 D A (5) fr0 B (5) fr2 E (6) fr0 G

Harmonica

TAB

5 4 3 3 3 5 3 5 3 3 5 3 3 3 0
5 4 5 4 5 0 0 2 3 4 0 2 5 4 5

D G

TAB

3 5 3 3 3 3 3 3 3 3 3 3 3 3 3
5 5 5 4 0 4 0 4 0 4 0 2 0 0 3
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

I'll Remember

Words & Music by Rory Gallagher

Intro

♩ = 148

Gtr. 1 (elec.)

N.C.(E)

mf w/dist.

First system of guitar notation for the intro, featuring a treble clef, 4/4 time signature, and a key signature of one sharp (F#). The notation includes a series of chords and single notes, with a wavy line indicating distortion. The fretboard diagram below shows the corresponding fret numbers for the strings: Treble (T) and Bass (B) strings. Fret numbers are: T: 9-9-9, 7-9, 9, 7-9, 7-9, 9, 7; B: 9-9-9, 9, 9, 9, 10, 10, 10.

E

Gtrs. 1+2 (elec.)

N.C.(E)

Gtr. 2 w/dist.

Second system of guitar notation for the intro, featuring a treble clef, 4/4 time signature, and a key signature of one sharp (F#). The notation includes a series of chords and single notes, with a wavy line indicating distortion. The fretboard diagram below shows the corresponding fret numbers for the strings: Treble (T) and Bass (B) strings. Fret numbers are: T: 9, 9, 9, 7-9, 9, 7-9, 7-9, 9; B: 7, 0, 9, 9, 9, 9, 9, 7-5.

E

1. If you'll

First system of vocal and guitar notation for the first line of the song. The vocal line is in a treble clef, 4/4 time signature, and key signature of one sharp (F#). The guitar line is in a treble clef, 4/4 time signature, and key signature of one sharp (F#). The fretboard diagram below shows the corresponding fret numbers for the strings: Treble (T) and Bass (B) strings. Fret numbers are: T: 7-7-7-7-7-7-7-7, 7-7-7-7-7-7-7-7, 9, 9; B: 7-7-7-7-7-7-7-7, 7-7-7-7-7-7-7-7, 9, 9.

Verse

N.C.(E)

be a - round when I've got a frown___ and the whole world looks up - side down,___ I'll re -
(2.) hear you say___ that your love won't fail,___ that I know my luck will ne - ver fail,___ no ne -

Second system of vocal and guitar notation for the verse. The vocal line is in a treble clef, 4/4 time signature, and key signature of one sharp (F#). The guitar line is in a treble clef, 4/4 time signature, and key signature of one sharp (F#). The fretboard diagram below shows the corresponding fret numbers for the strings: Treble (T) and Bass (B) strings. Fret numbers are: T: 7-9, 9, 7-9, 7-9, 9, 7-5, 7-7-7-7-7-7-7-7, 7-7-7-7-7-7-7-7; B: 7-9, 9, 9, 7-9, 9, 7-5, 7-7-7-7-7-7-7-7, 7-7-7-7-7-7-7-7.

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E

N.C.(E)

- mem- ber. If you'll be a - round_ where there is no sound, I won't
 - ver. If you'll be a - round_ when I've got a frown and my

T 9 7 9 7 9 7 9 7 5
 A 9 9 9 9 9 9 9 9 9
 B 7 0

To Coda ⊕

E

♩ = 174 (♩ = ♩³ ♩)

let you down, — give you so much love_ that you'll re - mem - ber.
 whole wide world looks up - side down, — I'll re -

Drums

Gtr. 1

T 7 7 7 7 7 7 7 7 7 7 7 7 7 7 9 9 7 0
 A 7
 B 7

Interlude

N.C.(E)

+ Gtr. 2

T 4 6 7 9 11 13 14 4 4 6 7 9 11 13 14 14
 A 4 6 7 9 11 13 14 4 4 6 7 9 11 13 14 14
 B 2 4 5 7 9 11 12 2 2 4 5 7 9 11 12 12

Oh, —

Gtr. 1

T 14 13 11 9 7 9 0 13 14 13 11 9 7 9 0 7 12 11 9 7
 A 14 13 11 9 7 9 0 13 14 13 11 9 7 9 0 7 12 11 9 7
 B 12 11 9 7 5 7 2 11 12 11 9 7 5 7 2 7 12 11 9 7

stand with me when the skies looks black and am - ber.

Gtr. solo (w/unison scat singing)
N.C.(E)

Gtr. 1 plays Fig. 1 (x10)

full

15

12 15 15 12 15 12 15 15 12 15

full

full

full

15 15 12 15 15 12 15 15 12 15

full

15 12 15

3

First system of guitar notation. Treble clef staff shows a melodic line with a triplet of eighth notes and a half note. Bass clef staff shows the fretboard diagram with fingerings 15, 15, 12, 15, 12, 14, 14, and 13. 'full' bends are indicated above the 15s and 14s.

Second system of guitar notation. Treble clef staff continues the melodic line with a triplet. Bass clef staff shows fingerings 13, 14, 13, 14, 13, 14, 13, 14, 13, 14, 14, 12, 15, 12, 14, 12, 15, 15, and 15, 12. 'full' bends are indicated above the 14s and 15s.

Third system of guitar notation. Treble clef staff has a half note rest followed by a melodic phrase. Bass clef staff shows fingerings 14, 12, 11, 9, 11, 12, 11, 9, 11, 14, 15, 14, (14), 12, 15, and 12. 'full' bends are indicated above the 14s and 15s, and a '(hold bend)' is noted above the 15.

$\text{♩} = 148$ ($\text{♩} = \text{♩}$)

Fourth system of guitar notation. Treble clef staff shows a complex melodic line with triplets. Bass clef staff shows fingerings 0, 0, 0, 0, 0, 0, 0, 0, 9, 9, 7, 7, 3, 4, 5, 6, 4, 9, 9, 7, 7, 3, 4, 5, 6, 4, 9, 9, 9, 9, 9, 9. The diagram includes circles around some fret numbers and a double bar line.

Fifth system of guitar notation. Treble clef staff continues the melodic line with triplets. Bass clef staff shows fingerings 15, 15, 12, 15, 15, 12, 14, 15, and 14. 'full' bends are indicated above the 15s.

The musical score for 'The Rose Tree' is presented in a system with a vocal line and a guitar accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The guitar accompaniment is in a 12-string format, with a top staff for the treble and a bottom staff for the bass. The guitar part includes fret numbers and a capo position of 7. The piece is in 4/4 time and consists of 10 measures. The melody is simple and catchy, with a repeating pattern of eighth and quarter notes. The guitar accompaniment provides a rhythmic and harmonic foundation, using a mix of chords and single notes.

2. Let me
+ Gtr. 2

The musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle staff is a guitar accompaniment in treble clef, featuring a complex chordal structure with multiple ledger lines below the staff and a final chord marked with a '7'. The bottom staff is a fretboard diagram for a six-string guitar, with strings labeled T (top), A, B, and B at the bottom. The fret numbers are 9, 9, 7, and 0 for the first measure, and 9, 9, 9, and 9 for the second measure.

E

$\text{♩} = 174 \text{ (}\text{♩} = \text{♩} \text{)}$

- mem - ber.

Gtr. 1

TAB

9 4
9
9
7 2
0

Gr. 2

T 4 6 7 9 11 13 14 4 4 6 7 9 11 13 14 13 14 13 11 9

B 2 4 5 7 9 11 12 2 2 4 5 7 9 11 12 11 12 11 9 7

[illegible]

Gr. 1

Gtr. 1

Gtr. 2 tacet.

T	0			0	
A	6			7	6
B	4			5	4

7 6 7 4 | 7 6 7 | 7 6 4 9 6 | 7 6

5 4 5 2 | 5 4 5 | 5 4 2 7 4 | 5 4

7 4 9 | 12 11 12 9 | 0 14 13

5 2 7 | 10 9 10 7 | 12 11

0 9 7 | 0 14 13 | 0 7 9 7 | 0 6 7

7 5 | 12 11 | 5 7 5 | 4 5

6 | 0 6 4 | 4 | 4 6 7 9

4 | 4 2 | 2 | 2 4 5 7

0 | 0 0 0 0

11 13 13 14 13 14 13 11 9 | 7 9 0 4

9 11 11 12 11 12 11 9 7 | 5 7 2

0 0 0 0 0 0 0 0 0

I'm Movin' On

Words & Music by Hank Snow

Gtr. 2 (elec.)

6 = E 3 = A
5 = A 2 = C#
4 = E 1 = E



♩ = 215 (♩ = ♩ 3̣)

Gtr. 1 (acous.)

A

mf

Gtr. 1

Gtr. 2 (elec.)

w/clean tone + slide

1. See that

TAB

T	6	6	6	6	6	6	6	7	7	7	7	7	7	7	7	6	6	6	6	6	6	6	6	6	6	6		
A	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
B	0	0	0	0	0	0	0	3	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

TAB

T	11	12	11	12	11	12
A	11	12	11	12	11	12
B	11	12	11	12	11	12

2° (§)
Gtr. 1

A*

big eight-wheel-er com-ing down the track, it means your true lov-in' dad - dy ain't com-in' back no
(2.) Fire - man please won't you lis - ten to me, got a pret-ty wo-man in Ten - nes - see, keep

cont. in slashes

TAB

T	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6
A	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

TAB

T	12	12	11	12	11	12
A	12	12	11	12	11	12
B	12	12	11	12	11	12

D A*

1°+2°
Gtr. 1

more, roll - in' on, I'll soon be gone. You're_ Good -
keep roll - in' on. keep roll - in' on.

TAB

T	4	5	5	7	5	5	3
A	4	5	5	7	5	5	3
B	4	5	5	7	5	5	3

E D A* E

fly-in' too high for my lit-tle old sky, I'm mov-in' on. I've
- bye, good - bye, it's all ov - er now, I'm mov-in' on.

TAB: 5/7 7 5 4 5 3 11 11 11

A*

warned you ba-by from time to time, you just did-n't lis-ten, did-n't pay no mind, so I'm
Some-day ba-by when you've had your play, you'll want your dad-dy but your dad-dy will say, keep

TAB: 12 12 12 13 12

D A*

mov-in' on, roll-in' on, I'll soon be gone, keep mov-in' on.

TAB: 4 5 5 7 5 5 4 5 4

E D To Coda A G F# F E

Through with you, too bad you're blue, I'm mov-in' on.
Fly-in' too high in lit-tle old sky, I'm

TAB: 6 7 6 7 6 5 5 0 0 0 11-12

Gtr. 2

Straight 8's feel

A*

A⁷

12 12 12 11/12 12 12 14 12 12 10 11 12 12

D

A*

4 5 5 5 7 5 11/12 11 12 0

E

D

A
fr0

G
fr3

F#
fr2

F
fr1

E

7 7 7 4 5 5 7 5 0 7 9 7

Now

A*

4 5

en - gi - neer take the throt-tle in hand, take me back to the south-ern land, I'm

(E) (D) (A) (E)

TAB 9-7-10 7-9-8-10 10-8-9-8-10-0 9-11-9-11-9-11

full full full

(A)

TAB 12-9-11 9-11-10-12 12-12-10-12-10-11 12-9-11-11 9-9-11-X-12 X-9-11-9 11-9

full full

(D) (A)

TAB 12-11-9 12-11-9 12-9-12-X-9 12-9-11-12 9-11 10-12-12

full

(E) (D) (A) (E)

D.S. al Coda

TAB 12-X-10-11 10-9-10-9-10-7-9 8-10-8-9-10 10

full 1/4

TAB 11-11-11

full

Coda

A* E A*

mov - in' on. Mov - in' on,

5 3 11 12 11 12 11 12

A (C# Bass) G 6 fr3

mov - in' on.

14 14 12 12 12 14 12 10

A* G 6 fr3 A* G 6 fr3

12 15 14 12 2 3 2 2 3 2

Repeat ad lib. to fade

A* G 6 fr3 A* G 6 fr3

0 2 3 2 0 11 12 11 12 2 3 2 2 3 2

In Your Town

Words & Music by Rory Gallagher

Gtr. 1

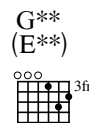
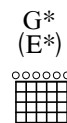
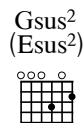
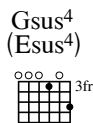
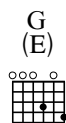
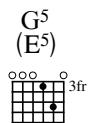
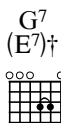
6 = E 3 = G[#]

5 = B 2 = B

4 = E 1 = E

Capo 3rd fret

Capo 3rd fret



Intro

♩. = 147

N.C. (G⁵)

Gtr. 1 (elec.)

G⁷
(E⁷)

†Symbols in parentheses represent chord names with respect to capoed guitar. (TAB 0 = 3rd fret)
Symbols above represent actual sounding chords.

Verse G⁵
(E⁵)

1. Look out ba - by, your man _ is back in town, _

T
A
B

X 5 3 0 3 0 0 X 5 3 0 X 3 3 3 0 0 0

The image shows a musical score for the song "The Rose Tree". It includes a vocal melody and a guitar accompaniment. The guitar part is written in G major, indicated by a key signature of one sharp (F#) and a capo on the 5th fret (G5). The fretboard diagram shows the following fingerings for the T, A, and B strings:

String	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6	Measure 7	Measure 8
T	3	3	3	5	X	5	X	X
A	3	3	3	3	X	3	X	X
B	0	0	0	0	X	0	X	X

The musical score is written for guitar and voice. The guitar part is in the key of E major (one sharp) and 4/4 time. It features a melodic line in the treble clef and a bass line in the bass clef. The bass line includes fret numbers (0, 3, 5) and a 'T' (tapping) instruction. The voice part is in the treble clef, with lyrics 'The first man I wan-na see' and a melodic line. The score is divided into three measures. The first measure has a G7 (E7) chord. The second measure has a G5 (E5) chord. The third measure has a G5 (E5) chord. The lyrics are 'The first man I wan-na see'.

is the chief_ po - lice,

G⁷
(E⁷)

T
A
B

X 5 X 5 3 3 3 3 5
X 3 X 3 3 3 3 3 3
X 0 X 0 0 0 0 0 0 0

G^5
(E^5)

G^7
(E^7)

bring that man (right) ov - er here, I wan - na speak _ my piece.

TAB

G^5
(E^5)

I wan - na cause _ no trou - ble, no _ fuss, _ no fight,

TAB

G^7
(E^7)

G^5
(E^5)

but look out man, _ you know this is

TAB

G^7
(E^7)

Sat - ur - day night.

TAB

Verse

G⁵
(E⁵)

2. The se-cond man I wan-na see is the old fire_ chief, _

f w/slide-----

TAB

X	5	X	5	5	0	10	12	12	12	12	12	12	12	12	12	12	12	12
X	3	X	3	3	0	10	12	12	12	12	12	12	12	12	12	12	12	12
X	0	X	0	0	0	10	12	12	12	12	12	12	12	12	12	12	12	12

G⁷
(E⁷)

yeah,

w/slide-----

mf w/fingers

TAB

(12)	(3)	(0)	X	3	3	3	3	3	5
(12)	(3)	(0)	X	3	3	3	3	3	3
(12)	(3)	(0)	X	3	3	3	3	3	3

G⁵
(E⁵)G
(E)

bring that man (right) ov - er here, stand him right in front of me, yeah.

TAB

X	5	X	5	5	5	4	4	4
X	3	X	3	3	3	0	0	0
X	0	X	0	0	0	0	0	0

Wan-na cause no trou-ble, no_ fuss,_ no fight.

TAB

4	4	4	4	4	X	4	X	X
0	0	0	0	0	X	0	X	X
3	3	3	3	3	X	3	X	X

See this match?

TAB: 4 0 5, 4 0 3, 4 2, 4 0 3, 4 0 3, 4 0 3, 3 0, 0 3, X 3, X 3, X 0

I'm gon-na set this place a - light. So look out. ____ Ah!

TAB: X 3, X 3, X 0, 5 3, 5 0, 5 3, 5 3, 5 0

Interlude

G (E) Gsus⁴ (Esus⁴) G (E) Gsus² (Esus²)

Yeah.

TAB: 4 4 4 0, 5 5 5 X, 4 4 4 0, 2 0 3

G (E) Gsus⁴ (Esus⁴) G (E) Gsus² (Esus²)

w/slide

TAB: 4 4 4 0, 5 5 5 X, 4 4 4 0, 2 0 3, 7 7

Gtr. solo
N.C.(G)

ff

TAB

TAB

8va

TAB

(8)

TAB

TAB

The image shows a musical score for guitar and TAB. The guitar part is written on a single staff in G major (one sharp) and 4/4 time. It consists of four measures. The first measure has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts on G4, moves to A4, then B4, and continues with various intervals, including a half note G4, a quarter note F#4, and a half note E4. The second measure continues the melody with a half note D5, a quarter note C#5, and a half note B4. The third measure has a half note A4, a quarter note G4, and a half note F#4. The fourth measure ends with a half note E4, a quarter note D4, and a half note C#4. The TAB part is written below the guitar staff and shows fret numbers and techniques like bends and vibrato. The first measure has fret numbers 4, 5, 0, 0, 4, 5, 0, 0, 3, 4. The second measure has 3, 4, 2, 0, 0, 4, 2, 0, 0. The third measure has 4, 2, 0, 2, 1, 0, 3, 4. The fourth measure has 0. The TAB part is written on a single staff with a treble clef and a key signature of one sharp (F#).

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part on a single staff and a bass part on a three-staff system. The guitar part is written in treble clef with a key signature of one flat (B-flat). The bass part is written in bass clef. The guitar part features a series of chords and a melodic line, while the bass part provides a rhythmic foundation with a repeating pattern of eighth notes. The score is presented in a clean, black-and-white format with standard musical notation.

G⁷
(E⁷)

mf

Verse

G⁵
(E⁵)

3. The third man I wan-na see ___ is the old ___ D. - A.

G^{*}
(E^{*})

He was the man ___

who sent ___ me a-way.

G⁷
(E⁷)

Twen - ty two years, _twen - tythree days, ___ twen - ty four min - utes I was locked _ a - way. _____

T 3
A 3
B 0

G⁵
(E⁵)

T 5 5 5 5
A 3 3 3 3
B 0 0 0 0

4. You come a - long ba - by and ask me where I've been, _

T X 5 X 5
A X 3 X 3
B X 0 X 0

G
(E)

had a lit - tle ho - li - day

T 4 4 4 4 4 4 4
A 0 0 0 0 0 0 0
B 3 3 3 3 3 3 3

up in Sing — Sing. —

TAB

T	0	4	0	0	4	4	4	4	4	4	4	4	4	4
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0

One — cold — floor, — four — bare — walls,

w/slide-----

TAB

T	4	0	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0

that's all they gave me, no — thing else at all. —

TAB

T	4	0	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Sing Sing, —

TAB

T	4	0	0	0	0	0	0	0	0	0	0	0	0	0
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Sing Sing, _ Sing Sing.

The first system of music includes a vocal line with the lyrics "Sing Sing, _ Sing Sing." and a guitar line. The guitar line features a series of chords and fret numbers: 4 0, 4 0, (4 0), 4 0, 4 0, (4 0), and 3. The guitar line is written in a style that suggests a specific playing technique, possibly a slide or a specific fingering.

When I came out I could-n't feel a, I could-n't feel _ a,

The second system of music includes a vocal line with the lyrics "When I came out I could-n't feel a, I could-n't feel _ a," and a guitar line. The guitar line features a series of chords and fret numbers: 4 3, 3 4, 3 4, 0 3, 0 2, 0 3, and 0 2. The guitar line is written in a style that suggests a specific playing technique, possibly a slide or a specific fingering.

I could -n't feel a thing,

w/slide

The third system of music includes a vocal line with the lyrics "I could -n't feel a thing," and a guitar line. The guitar line features a series of chords and fret numbers: 4 5, (5), 4 5, (5), 4 5, (5), 4 5, (5), and 0 0. The guitar line is written in a style that suggests a specific playing technique, possibly a slide or a specific fingering.

could-n't feel a thing, _ I could-n't feel a thing, feel a thing, _

The fourth system of music includes a vocal line with the lyrics "could-n't feel a thing, _ I could-n't feel a thing, feel a thing, _" and a guitar line. The guitar line features a series of chords and fret numbers: 0 3, 0 3, 5, (5), 0, 0 3, 0 3, 5, (5), 0, 0 3, 0 3, 5, and 0. The guitar line is written in a style that suggests a specific playing technique, possibly a slide or a specific fingering.

feel a thing, feel a thing..

T (5) 0 0 3 0 3 5 (5) 0 0 0 0 0

A

B

Gtr. solo

N.C.(G)

f

T 12 11 12 12 11 12 12 11 12 12 0

A 12 11 12 12 11 12 12 11 12 12 0

B 12 11 12 12 11 12 12 11 12 12 0

T 0 0 0 0 0 0 0 0 0 0 12 11 12 12 11 12 12 0

A 0 0 0 0 0 0 0 0 0 0 12 11 12 12 11 12 12 0

B 0 0 0 0 0 0 0 0 0 0 12 11 12 12 11 12 12 0

T 12 11 12 12 11 12 12 15 12 12 12 12 11 12 12 11 12 12 12 12 0

A 12 11 12 12 11 12 12 15 12 12 12 12 11 12 12 11 12 12 12 12 0

B 12 11 12 12 11 12 12 15 12 12 12 12 11 12 12 11 12 12 12 12 0

T 15 15 15 12 12 12 0 15 15 15 0 12 12 12 0 12 12 12 10 0 12 12 12 10 0

A 15 15 15 12 12 12 0 15 15 15 0 12 12 12 0 12 12 12 10 0 12 12 12 10 0

B 15 15 15 12 12 12 0 15 15 15 0 12 12 12 0 12 12 12 10 0 12 12 12 10 0

First system of guitar music. Treble clef staff shows a melody. TAB staff shows fret numbers: 5 0, 5 0, 5 0, 5 0, 5 0, 5 0, 5 0, 5 0, 3 5, 5 0, 5 0, 5 0, 5 0, 5 0, 5 0, 5 0, 5 0, 5 0, 5 0.

Second system of guitar music. Treble clef staff shows a melody. TAB staff shows fret numbers: 5 0, 5 0, 5 0, 5 0, 5 0, 5 0, 5 0, 5 0, 5 0, 5 0, 5 0, 7 0, 7 0, 9 0, 9 0, 7 0, 9 0, 10 0, 9 0, 10 0, 12 0, 9 0, 10 0.

Third system of guitar music. Treble clef staff shows a melody. TAB staff shows fret numbers: 10 0, 12 0, 12 0, 12 0, 12 0, 10 0, 12 0, 12 0, 12 0, 10 0, 12 0, 12 0, 12 0, 12 0, 12 0, 12 0, 12 0, 12 0, 12 0, 12 0, 12 0, 12 0, 12 0.

Interlude

G (E)

Gsus⁴ (Esus⁴)

Interlude section. Treble clef staff shows a melody. TAB staff shows fret numbers: 4 0, 4 0, 4 0, 0 3, 5 0, 5 0, 5 0, X.

1, 2.

3.

G (E)

Gsus² (Esus²)

Gsus² (Esus²)

w/slide

Fourth system of guitar music. Treble clef staff shows a melody. TAB staff shows fret numbers: 4 0, 4 0, 4 0, 4 0, 0 3, 2 0, 2 0, 2 0, 10.

Outro
N.C.(G⁵)

Bass cue

Freely

8va

TAB

(8)

TAB

TAB

8va

TAB

G*
(E*)

TAB

It's Happened Before, It'll Happen Again

Words & Music by Rory Gallagher

Intro $\text{♩} = 228$ ($\text{♩} = \text{♩} \text{ } \text{♩}$)

Gtr. 1 (elec.) (B^bm)

f w/dist. 3

Verse

1. A fea-ther's weight___ would knock me to___ the ground,_
2. You on - ly call___ to see me when___ I'm out,___

and I don't think___ that I could take___ one more round,_
a guilt - y con - science nags you I___ have no doubt,___

let ring -----|

8 8 8 8

5 6 6 6 6 6 5 6 5 8 5 6 5 8

5 6 5 8 5 6 5 8 5 6 5 8 5 6

5 6 5 8

8 6 5 8 6 5 8 6 5 8 6 5 8 6 5 8 6 5 8 6 5 8

6 5 8 6 5 8 6 5 8 5 6 5 8 5 6 5 8 5 6 5 8

Straight 8's -----|

5 6 5 8 5 8 5 6 8 5 8 5 6 8 5 6 8 5

6 7 8 8 8 6 8 8 6 6 8 6 6 8

full full full full full

First system of musical notation. Treble staff: Key signature of three flats, 3/4 time. Melody includes a triplet of eighth notes, a dotted half note, and a quarter note. TAB staff: (8) 6, 8, 6, 5, 8, 5, 6, 6, 8, 5, 6, 8, 5, 6.

Second system of musical notation. Treble staff: Continuation of the melody. TAB staff: 8, 5, 8, 6, 5, 6, 5, 8, 5, 6, 8, 6.

Third system of musical notation. Treble staff: Continuation of the melody. TAB staff: 8, 5, 6, 9, 7, 6, 8, 6, 6, 5, 3, 6, 4, 3, 6, 4, 6, 3, 4.

Fourth system of musical notation. Treble staff: Includes a wavy line indicating a tremolo. TAB staff: 6, 3, 3, 5, 3, 3, 5, 3, 6, 3, 5, 3, 3, 5, 3, 6, 3, 5, 3, 3, 5.

Fifth system of musical notation. Treble staff: Includes a wavy line indicating a tremolo. TAB staff: 3, 6, 4, 4, 3, 5, 3, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5.

Sixth system of musical notation. Treble staff: Includes a wavy line indicating a tremolo. TAB staff: 3, 5, 3, 5, 3, 6, 3, 3, 5, 3, 5, 3, 6, 3, 3, 5, 3, 5, 3, 5, 3.

3 3 3

T
A
B

3 5 3 5 3 5 6 3 3 5 3 5 6 3 4 3 5

2/4

T
A
B

3 4 6 4 3 6 4 3 5 (5)

Straight 8's

T
A
B

1 3 1 3 1 3 2 1 3 1 3 1 3 1

full 1/2

T
A
B

4 3 8 6 8 6 6 9 6 5 6 5 8 6

1/2

T
A
B

5 8 5 6 8 5 6 6 8 6 8 9 6 8 6 6 8 X

full full full

T
A
B

6 5 8 6 5 8 8 6 8 6 8 6 6 6

First system of musical notation. The treble staff contains a melody in E-flat major with eighth and quarter notes. The guitar TAB staff shows fret numbers 8, 6, 6, 8, (8), 6, 8, 6, 5, 6, 5, 5. Arrows labeled "full" point to the 8th and 6th frets.

Second system of musical notation. The treble staff features triplet eighth notes. The guitar TAB staff shows fret numbers 6, 5, 8, 5, 6, 5, 8, 5, 6, 5, 8, 6, 5, 8, 6, 5, 8.

Third system of musical notation. The treble staff includes triplet eighth notes and quarter notes. The guitar TAB staff shows fret numbers 5, 6, 8, 5, 8, 8, 8, 5, 8, 8, 8, 6, 5, 8, 5, 6, 5, 8, 6, 8, 6, 8, 6, 8, 6.

Fourth system of musical notation. The treble staff has a melody ending with a wavy line. The guitar TAB staff shows fret numbers 6, 6, 0, 6, 5, (5), 3, 5, 3. Arrows labeled "full" point to the 6th and 0th frets.

Fifth system of musical notation. The treble staff contains a melody. The guitar TAB staff shows fret numbers 6, 5, 3, 5, 6, 3, 1, 3, 1, 0, 1.

Sixth system of musical notation. The treble staff includes a trill marked "tr". The guitar TAB staff shows fret numbers 1, 0, 0, 1, 0, 1, 0, 1, 3, 1, 3, X, 1, 3, 1, 3, 1, 3, 1, 3.

System 1: Treble clef, key signature of three flats, 4/4 time. Melody: eighth and quarter notes. TAB: fret numbers and fingerings (1, 3, 1, 3, 1, 3, 2, 1, 3, 2).

System 2: Treble clef, key signature of three flats, 4/4 time. Melody: half note, quarter note. TAB: fret numbers and fingerings (1, 3, 1, 3, 2, 1, 2, 4, 3, 3, 3, 6, 3, 3).

System 3: Treble clef, key signature of three flats, 4/4 time. Melody: eighth and quarter notes. TAB: fret numbers and fingerings (3, 6, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3).

System 4: Treble clef, key signature of three flats, 4/4 time. Melody: eighth and quarter notes. TAB: fret numbers and fingerings (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3).

System 5: Treble clef, key signature of three flats, 4/4 time. Melody: eighth and quarter notes. TAB: fret numbers and fingerings (3, 4, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3).

System 6: Treble clef, key signature of three flats, 4/4 time. Melody: eighth and quarter notes. TAB: fret numbers and fingerings (3, 4, 3, 4, 3, 5, 3, 1, 1, 3, 3, X, 3).

First system of musical notation, featuring a treble clef staff with a key signature of three flats and a 3/4 time signature. The melody consists of eighth and quarter notes. Below the staff is a tablature for a three-stringed instrument with frets 1, 3, 5, and 7 indicated.

Second system of musical notation, continuing the melody from the first system. The tablature below the staff shows frets 3, 5, 7, and 9.

Bass solo

16

Sax cue

ad lib. sax solo
for c. 2'202

Musical notation for the Bass solo section, showing a single note on the treble staff.

Sax cue

Musical notation for the Sax cue section, showing a single note on the treble staff.

Bridge (Bm)

Bridge section of musical notation, featuring a treble clef staff with a key signature of two sharps and a 3/4 time signature. The melody consists of eighth and quarter notes. Below the staff is a tablature for a three-stringed instrument with frets 6, 7, 9, and 10 indicated.

Final system of musical notation for the Bridge section, showing the continuation of the melody and tablature.

An-oth-er glass__would send me to____out-er space,__ The ceil-ing joins__

T
A
B

__ the floor, am I____out of place?__ And then I ask__

T
A
B

__ my - self, what it's____all for?__ It's hap-pened be - fore,__ it -'ll hap-pen a - gain,__

T
A
B

__ it's hap-pened be - fore,__ it -'ll hap - pen a - gain.__

T
A
B

Laundromat

Words & Music by Rory Gallagher



Intro

♩ = 208 ♩♩ = ³♩

Gtr. 1
(elec.)

(A⁷)

f w/crunch dist.

Verse

Am D⁵ Em⁷ Asus²

1. What do you think of that? I'm sleep-ing down at the laun-dro-mat.

mf

TAB

1 2 2 0 3 2 0 3 0 0 0 0 0 2 2 0

D⁵ A

If you should pass, be sure to drop right by. —

f

TAB

0 2 2 0 2 2 0 2 2 0 6 7 7 5 7 5 7 5 7 6 7 7 5 7 5 7

Asus² D⁵

Well I don't have no__ clothes to clean to

mf

TAB

5 7 6 7 5 7 5 7 5 5 7 6 7 5 7 5 7 0 2 2 0 3 2 2 0

Em⁷ Asus² D⁵

put in - side__ the ma - chine, — but it's the cra - zi - est place I have ev - er been.

TAB

3 3 3 3 0

Come 'round _

TAB

6 6 5 7 5 7 5 7 6 5 7 5 7 5 7 6 5 7 5 7 5

7 7

5 5

and meet my friends. They'll be

there with me _____ right through to the end, _____

right through to the end, _____ right through to the end. _

First system of guitar notation. The treble staff shows a melody with triplets and wavy lines. The TAB staff shows fret numbers: 7/9-9-9, 8, 10-8, 10, 10, 10-8-10-8-7, 10-8-7, 9, 7-8-8. Wavy lines are placed above the TAB staff at various points, with labels 'full' and '1/2'.

Second system of guitar notation. The treble staff continues the melody. The TAB staff shows fret numbers: 8-7-8-7, 9-7-6, 9, 6-7-9, 7-8-7, 8, 8-7-8-7-8-8, 8-7-8-7-8-8, 9. Wavy lines are placed above the TAB staff with labels 'full'.

Third system of guitar notation. The treble staff continues the melody. The TAB staff shows fret numbers: 8-7-8-7-8-8, 8-7-8-7-8-8, 8-7-8-7-8-8, 8. Wavy lines are placed above the TAB staff with labels 'full'.

Fourth system of guitar notation. The treble staff includes a (D⁹) chord. The TAB staff shows fret numbers: 8, 8, (8), 10, 5, 11, 8, (8). Wavy lines are placed above the TAB staff with labels 'full'. There are also 'rake' marks and 'X' marks on the TAB staff.

Fifth system of guitar notation. The treble staff includes an (A⁷) chord. The TAB staff shows fret numbers: 9, 10, X, 9, 10, 10, 12-10-8-10-8, 10-9-8, 9, 10-9-8, 9, 7-8-8. Wavy lines are placed above the TAB staff with labels 'full'. There are also 'rake' marks and 'X' marks on the TAB staff.

(E7)

8 7 9 X X X X 8 8 7 9 X 8

8 8 8 8 9

(A)

7 0 7 0 5 7 5 7 5 7 5 7 5 7 5 7

5 7 7 5 7 5 7 5 7 5 0 7 5 7 5 7

3. Well you

5 7 7 5 7 5 7 5 7 5 0 7 5 7 5 7

Verse

Am D⁵ Em⁷ Asus²

say I told_ you so ____ but, Ba - by, bad times come and go. ____
 4. What do you think of that? ____ I'm sleep-ing down at the laun-dro-mat.

mf

D⁵ A

If you don't know that by now, well then you'll nev - er know.
 If you should pass by, drop right in.

f

omit 1°

2° 3 3 3

Fig. 1

Asus²

Well I What do you think of that?
 don't have no ____ clothes to

2° w/ Fig. 1 (x2)

mf

Chorus D⁹ A

round_ and meet_ my friends. Well they'll be
 round_ and meet_ my friends. They'll be

sim.

T 5 X 5 X X X 5 X 5 X X
 A 5 X 5 X X X 5 X 5 X X
 B 4 X 4 X X X 4 X 4 X X
 5 X 5 X X X 5 X 5 X X

6 X 6 X X X 7 X 7 X X X 7 X 7 X X X 7 X 7 0 0 0
 5 X 5 X X X 5 X 5 X X X 5 X 5

Coda

N.C. (A⁷)

First system of musical notation for the Coda section. It features a treble clef staff with a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes, including triplets and wavy lines. Below the staff is a guitar tablature with strings T, A, and B. The tablature includes fret numbers (6, 7, 5) and techniques like bends (1/4) and triplets (3).

Second system of musical notation. The treble staff continues the melody with triplets and wavy lines. The guitar tablature shows fret numbers (5, 7, 14) and techniques like bends (1/4, full) and triplets (3).

Third system of musical notation. The treble staff features a triplet and wavy lines. The guitar tablature includes fret numbers (14-12, 15, 13, 14) and techniques like bends (full) and triplets (3).

Fourth system of musical notation. The treble staff shows a triplet and wavy lines. The guitar tablature includes fret numbers (2, 0, 2, 4) and techniques like bends (1/4) and triplets (3).

Fifth system of musical notation, divided into three measures. The first two measures are marked "1, 2." and the third is marked "3.". The treble staff includes triplets and wavy lines. The guitar tablature shows fret numbers (0, 2, 7) and techniques like bends (1/4) and triplets (3).

Sixth system of musical notation, divided into three measures. The first two measures are marked "1, 2." and the third is marked "3. rit.". The treble staff includes triplets and wavy lines. The guitar tablature shows fret numbers (7, 5, 6, 0) and techniques like bends (1/4) and triplets (3).

Words & Music by Rory Gallagher

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Gtrs. 1+ 2 (elec.)

(B)

♩ = 105

mf w/slight crunch and a laid-back groove!
Gtr. 2 tacet 1°

TAB

2
4
4

4 2 4 4 4 4 2 4 4 4 2 4 4 4 2 4 4
4 0 4 4 4 4 0 4 4 4 4 0 4 4 4 0 4 4
2 2 2 0 2 2 2 2 0 2 2 2 0 2 2 2 2 0

Fig. 1

T
A
B

4	2	4	4	4	4	2	4	4	4	2	4	4	4	2	4	4	.
4	0	4	4	4	4	0	4	4	4	0	4	4	4	0	4	4	.
2		2	2	0	2	2		2	2	0	2	2	2	0	2	2	0

(B)

1. Give me till Mon - day, that's on - ly a day — or two. —
2. Give me till Mon - day, that's on - ly a day — a - way. —

Gtrs. 1+2 play Fig. 1 (x7)

Gtr. 3 (elec.)

mf w/crunch dist.
tacet 1°

TAB

Give me till Mon - day, that's on - ly a day__ or two__ I'll pay you
Give me till Mon - day, that's on - ly a day__ a - way. I'm

back with in - 'trest, the last thing ___ that I do. ___ I'll pay you
down on my knees, got one foot in ___ the grave. ___ I'm

let ring...
1/2

5 5 3 5 5 3 4 5 3 4 2

T
A
B

back with in - 'trest, the last thing ___ that I do. ___
down on my knees _ got one ___ foot in ___ the grave. ___

p *f*

4 5 7 7 7 7 10 7

T
A
B

Yeah. _ Yeah. _ Yeah. _

5 7 7 7 7 7 7 (7) 10 7 7

T
A
B

1. 2.

Got the Loan-

(Gtrs. 1 + 2 continue w/Fig. 1)

let ring..
full full

11 9

T
A
B

No work here _ so I walk the street. _ Sign on the door, _ I feel _ I'm beat. _

TAB: 10 11, 10 11, 10 11, 10 11, 10 11, 10 9, 7-9-7, 9-7

I know you run Pier _ Fif - teen. _ You got a grip on all _ my dreams. _ I got the

TAB: 9, 7 (1/4), 10 9 (1/2), 7, 9 (full)

Chorus B F# G#m F#

Gtrs. 1+2 *f*

Loan- shark Blues. _ Loan- shark Blues. _ Give me an of - fer I can't re -

TAB: 4 4, 4 4, 4 6, 4 4, 4 4, 4 6, 6 4, 6 6, 6 6, 4 4, 4 4, 2 2

(B)

- fuse. Yeah. _ Yah.

Gtrs. 1+2 play Fig. 1

TAB: 4 2, 2 2

Solo

Gtrs. 1+2 play Fig. 1 (x6)

Verse (B)

4. Give me till Mon - day, that's on - ly a day__ or two.
 5. Roof's got holes, see the sky?__ Can't get straight and I__ have tried. I'm

mf Gtr. 3 w/ad lib. fills 2°
 Gtrs. 1+2 play Fig. 1 (x6)

gradual bend

Give me till Mon - day, that's on - ly a day__ or two.__ I'll pay you
in your debt, I'm well a - ware.__ I break the law 'cause I__ don't care.

p

TAB 9 13 13 12 12 12 12 12 12

back with in - 'trest, the last thing__ that I do.__ I'll pay you
Liv-ing on a knife edge I have been. But I'm too tough to just__ give in.__ I'm

TAB 3 4 2 3 4 (2) 2 3 4 2 2 4 2 0 2 0

To Coda ☐

back with in - 'trest, the last thing__ that I do.__
Mov - in' on down with the long - shore men. On the docks, we're locked out a - gain. I got the

TAB 7 7 7 7

Yeah.__ Got the Loan-

TAB 7 7 7 7 7 7 7 7

Chorus

Gtrs. 1+2

B F# G#m F#

f

- shark Blues. ____ Got the Loan - shark Blues. ____ Give me an of - fer I can't re -

f full

T
A
B

4 4 7 4 4 6 4 4 1-4 1-4 6 6 4 4

2 2 6 2 2 4 4 2 2 4 4 2 2

(B⁵)

D.S. al Coda

- fuse. Yeah. ____

Gtrs. 1+ 2 play Fig. 1

T
A
B

4 2 4 4 4 4 2 4 4 4 2 4 4 4 2 4 4

4 0 4 4 4 4 0 4 4 4 0 4 4 4 0 4 4

2 2 2 0 2 2 2 2 0 2 2 2 2 0 2 2 2 0

⊕ Coda

Gtrs. 1+2

B F#

f

Loan - shark Blues. ____ Got the Loan - shark Blues. ____

f full full let ring...

T
A
B

4 4 7 4 4 7 4 4 3 4 2 4 3 4

2 2 9 2 2 9 2 2 2 2 2 2 2 2

G#m

F#

1. (B⁵)

Gtrs. 1+2+3

Give me an of - fer I can't re - fuse. I got the

T
A
B

6 6 4 4 4 2 4 4 4 2 4 4 4 4

6 6 4 4 4 0 4 4 4 0 4 4 4 4

4 4 2 2 2 2 0 2 2 2 0 2 2 2

2.
(B⁵)

- fuse. Yeah. ____ Yeah. _ Loan - shark, Ba - by.

Gtrs. 1 + 2 play Fig. 1

w/slide

16 14 14 14 14 12

4 2 2

(B⁵)

10 12 12 12 12 12 12 12 12 14 15 16 10 12 12 12 12 12

T A B

1.

12 12 12 10 (10) (5) 11 12 10 9 12 10 12

T A B

2.

12 12 12 10 (10) (5) 11 12 10 9 12 10 12

T A B

Gradual slide down w/vib. ad lib.

12 10 12 10 11 9 12 12 10 (10) 15 (15) (7) (2) 10

T A B

Freely

10 10 12 12 12 11 12 13 13 14 7 10 7 9 8 4 4 2 4

T A B

Moonchild

Words & Music by Rory Gallagher

Intro

Gtr. 1 (elec.)

♩ = 194

N.C.(Am)

f w/amp gain distortion + open wah

T
A
B

5 7 9 10 12 13

T
A
B

5 7 9 10 12 13

(G)

T
A
B

0 2 3 5 7 17

P.H. Slow bend full

Tap with side of plectrum + pull off

(Am)

T
A
B

4 5 7 4 5 4 7 5 4 4 5 4 7 4 5 7 (7) 17 (0)

wide

(Em) (F) (D⁵)

0 2 2 0 0 1 3 1 3 3 0 3 0

(Am)

mf

5 7 9 10 10 12 12 X 5 7 9 10 10 12

Verse

(Am)

1. You are ___ a moon - child_ and pret - ty soon child_ I've

9 10 10 9 10 12 10 9 7 X 9 10 9 10 12 9 10 7 0

got the feel - ing_ that I'm gon - na make_ you smile for - ev -

9 10 10 9 10 12 10 9 7 X 9 10 9 10 12 9 10 7 0

G

- er, ___ if ___ I can. _

f

3 3 3 8 3 3 3 0

(Am)

First system of musical notation. The vocal line consists of four measures of whole rests. The guitar line features a melodic pattern of eighth notes, starting on a low E and moving up stepwise, with a 'mf' dynamic marking. The fretboard diagram shows the following fret numbers for strings A and B: A (5, 7, 9, 10, 12, 10, X) and B (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0).

(Em)

(F)

(D)

Just give me a sign_____ and I'll_____ show you_____ my plan._

Second system of musical notation. The vocal line contains the lyrics "Just give me a sign_____ and I'll_____ show you_____ my plan._". The guitar line features a melodic pattern of eighth notes, starting on a low E and moving up stepwise, with a 'f' dynamic marking. The fretboard diagram shows the following fret numbers for strings A and B: A (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0) and B (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0).

(Am)

Third system of musical notation. The vocal line consists of four measures of whole rests. The guitar line features a melodic pattern of eighth notes, starting on a low E and moving up stepwise. The fretboard diagram shows the following fret numbers for strings A and B: A (5, 7, 9, 10, 12, 10, X) and B (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0).

Verse

(Am)

2. You are_____ a blue child_____ for - - ev - er true child,_____ you

Fourth system of musical notation. The vocal line contains the lyrics "2. You are_____ a blue child_____ for - - ev - er true child,_____ you". The guitar line features a melodic pattern of eighth notes, starting on a low E and moving up stepwise, with a 'mf' dynamic marking. The fretboard diagram shows the following fret numbers for strings A and B: A (9, 9, 9, 10, 9, 7, X) and B (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0).

know that I'll try ___ to paint the skies blue ___ for - ev -

The first system of music includes a vocal line with lyrics "know that I'll try ___ to paint the skies blue ___ for - ev -". The guitar accompaniment consists of a treble and bass staff with a fretboard diagram below. The fretboard diagram shows the following fret numbers for the strings (from high to low): Treble (T) 9, 9, 9, 9, 9, 9; Bass (B) 10, 10, 10, 10, 10, 10. The diagram is divided into four measures, with the last measure of each measure containing an 'X'.

(G)

- er, ___ if ___ I can.

The second system of music is marked with a (G) chord. The vocal line continues with "- er, ___ if ___ I can.". The guitar accompaniment features a treble and bass staff with a fretboard diagram. The fretboard diagram shows the following fret numbers for the strings (from high to low): Treble (T) 3, 3, 3, 3, 3, 3; Bass (B) 0, 0, 0, 0, 0, 0. The diagram is divided into four measures, with the last measure of each measure containing a '3'.

(Am)

The third system of music is marked with an (Am) chord. It features a guitar accompaniment with a treble and bass staff and a fretboard diagram. The fretboard diagram shows the following fret numbers for the strings (from high to low): Treble (T) 5, 7, 7, 9, 9, 10; Bass (B) 0, 7, 9, 10, 10, 9. The diagram is divided into four measures, with the last measure of each measure containing a '5'.

(Em) (F) (D⁵)

Just give me a sign ___ and I'll ___ show you ___ my plan. _

The fourth system of music is marked with (Em), (F), and (D⁵) chords. The vocal line continues with "Just give me a sign ___ and I'll ___ show you ___ my plan. _". The guitar accompaniment features a treble and bass staff with a fretboard diagram. The fretboard diagram shows the following fret numbers for the strings (from high to low): Treble (T) 0, 0, 0, 0, 0, 0; Bass (B) 0, 1, 3, 1, 3, 0. The diagram is divided into four measures, with the last measure of each measure containing a '3'.

(Am)

First system of musical notation. The treble clef staff contains a whole rest. The guitar staff shows a sequence of chords: C major (C-E-G), D minor (D-F-A), E minor (E-G-B), F major (F-A-C), G major (G-B-D), A minor (A-C-E), and B minor (B-D-F). The TAB staff provides fret numbers for each string: Treble (T) 0, 5, 7, 9, 10, 10, X; Bass (B) 0, 0, 0, 0, 0, 0, 0.

Bridge
(F)

(G)

Bridge section of musical notation. The treble clef staff contains the lyrics: "Tell me why you look so sad?". The guitar staff shows a sequence of chords: F major (F-A-C), G major (G-B-D), and F major (F-A-C). The TAB staff provides fret numbers for each string: Treble (T) 1, 2, 3, 3, 1; Bass (B) 0, 0, 0, 0, 0, 0, 0.

(Am)

Second system of musical notation. The treble clef staff contains a whole rest. The guitar staff shows a sequence of chords: C major (C-E-G), D minor (D-F-A), E minor (E-G-B), F major (F-A-C), G major (G-B-D), A minor (A-C-E), and B minor (B-D-F). The TAB staff provides fret numbers for each string: Treble (T) 0, 5, 7, 9, 10, 10, X; Bass (B) 0, 0, 0, 0, 0, 0, 0.

(F)

(G⁵)

Third system of musical notation. The treble clef staff contains the lyrics: "Time slips by like grains of". The guitar staff shows a sequence of chords: F major (F-A-C), G major (G-B-D), and F major (F-A-C). The TAB staff provides fret numbers for each string: Treble (T) 1, 1, 2, 3, 3, 1; Bass (B) 0, 0, 0, 0, 0, 0, 0.

musical score for the piece "sand." The score is written for guitar and includes a vocal line and a guitar line. The vocal line is in treble clef and consists of a single note, "sand.", followed by a series of rests. The guitar line is in treble clef and consists of a series of chords and single notes, including a double bar line and a final chord. The guitar line is written in a style that suggests a specific playing technique, possibly a fingerstyle or a specific strumming pattern. The score is divided into measures by vertical bar lines.

Just put your future in my hands

The musical score is written for guitar and voice. The guitar part is in standard notation with a treble clef and a key signature of one flat (Bb). The melody is simple, with a range of one octave. The lyrics are written below the guitar staff. The guitar part is in standard notation with a treble clef and a key signature of one flat (Bb). The melody is simple, with a range of one octave. The lyrics are written below the guitar staff.

The image shows a musical score for the song "The Wind" by Gustav Mahler. It consists of three staves. The top staff is a vocal line in treble clef, starting with a melodic phrase and then a long rest. The middle staff is a guitar accompaniment in treble clef, featuring a rhythmic pattern of eighth and sixteenth notes, with some chords and a wavy line indicating a tremolo or vibrato effect. The bottom staff is a tablature for guitar, showing fret numbers (0, 5, 7, 9, 10, 12) and a wavy line indicating a tremolo or vibrato effect.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff begins with a treble clef and a key signature of one flat (B-flat), indicated by a flat symbol on the B line. The first measure of the guitar staff is marked with a chord symbol "(Am)" and a wavy line, suggesting a sustained or tremolo effect. The bass staff begins with a bass clef and a key signature of one flat (B-flat), indicated by a flat symbol on the B line. The first measure of the bass staff is marked with a wavy line and the word "full" above it, indicating a full bass sound. The score is divided into four measures. The first measure shows the guitar playing a sustained note (A) and the bass playing a sustained note (A). The second measure shows the guitar playing a sustained note (A) and the bass playing a sustained note (A). The third measure shows the guitar playing a sustained note (A) and the bass playing a sustained note (A). The fourth measure shows the guitar playing a sustained note (A) and the bass playing a sustained note (A). The score is written in a simple, clean style with black ink on a white background.

Musical score for "The Rose Tree" featuring a treble clef staff with a melody and a guitar tablature staff below it. The melody is in G major and 3/4 time. The guitar part is in standard tuning (EADGBE) and uses a mix of open strings and fretted notes. The tablature includes a final measure with a double bar line and a circled 12, indicating a capo or a specific fret position.

(G)

Harm.-----| R.H. bend behind nut-----|

TAB: 12 12 12 12 12 12 (12) 12

(Am)

TAB: 0 7 5 8 5 7 5 8 (10) 8 8 8 8 8 15 12 15

(Em) (F) (Dm)

TAB: 15 (15) 13 12 14 14 15 13 12 15 13 12 15 13 12 15 13 12

(Am)

TAB: 14 12 11 12 14 9 10 12 9 14 (14) X X

Bridge

(F) (G⁵)

Tell me why, tell me why you look so sad?_

TAB: 2 3 3 1 0 0 3

(Am)

5 0 2 5 0 2 5 0 2 5 0 2 5 2 0 2 5 0 2 5 0

(F)

(G)

Time slips by like grains of

2 3 3 1 1 3 3

(Am)

sand.

5 7 9 10 10 10 X 5 7 9 9 10 10 10

(Fmaj⁷#11)

(G)

Just put your fu - ture in my

0 0 2 3 3 1 0 0 0 3

(Am)

hands. _____

T
A
B

5 7 9 10 12 X 5 7 9 10 12

0 0 0 0 0 0 0 0 0 0 0 0

Breakdown

(Am)

T
A
B

5 7 9 10 12 X 5 7 9 10 12 X

0 0 0 0 0 0 0 0 0 0 0 0

T
A
B

5 7 9 10 12 5 7 9 10 12

0 0 0 0 0 0 0 0 0 0 0 0

Verse

(Am)

3. You are _____ a moon - child _____ and pret - ty soon child _____ I've

mf

T
A
B

9 9 9 9 10 12 9 7 X 9 9 9 9 9 10 9 7

0 10 10 10 10 0 0 10 9 X 0 10 10 10 10 0 0 10 9

got the feel - ing _____ that I'm gon - na make _____ you smile for - ev -

T
A
B

9 9 9 9 9 10 9 7 X 9 9 9 9 9 10 9 7

0 10 10 10 10 0 0 10 9 X 0 10 10 10 10 0 0 10 9

(G)

- er, ___ if ___ I can. _

3 3 3 2 3 3 3 0 2 3 2 3

(Am)

5 7 9 10 10 10 X 5 7 9 10 10 10

(Em)

(F)

(D⁵)

Just give me a sign ___ and I'll ___ show you ___ my plan. _

0 0 0 0 1 1 2 3 3 0 0

(Am)

5 7 9 10 10 10 X 5 7 9 10 10 10

(Em) (F) (D⁵)

Just show me a smile _____ and I'll _____ show you _____ my plan.

The first system of music includes a vocal melody line, a guitar line with a sweep, and a guitar tablature. The vocal line starts with a whole rest, followed by a half note G, a half note A, a quarter note B, and a quarter note A. The guitar line features a sweep from the 5th fret to the 7th fret. The tablature shows the fret numbers for each string.

T	0	1	3
A	0	1	2
B	2	3	0
	0	1	0

(Am)

The second system of music includes a vocal melody line, a guitar line, and a guitar tablature. The vocal line has a whole rest. The guitar line features a series of eighth notes. The tablature shows the fret numbers for each string.

T	5	7	9	10	10	X	5	7	9	10	10
A	7	9	10	12	12		7	9	10	12	12
B	0	0	0	0	0		0	0	0	0	0

(Em) (F) (D⁵)

Just give me a sign _____ and I'll _____ show you _____ my plan. _

The third system of music includes a vocal melody line, a guitar line with a sweep, and a guitar tablature. The vocal line starts with a whole rest, followed by a half note G, a half note A, a quarter note B, and a quarter note A. The guitar line features a sweep from the 5th fret to the 7th fret. The tablature shows the fret numbers for each string.

T	0	1	3
A	0	1	2
B	2	3	0
	0	1	0

(Am)

The fourth system of music includes a vocal melody line, a guitar line, and a guitar tablature. The vocal line has a whole rest. The guitar line features a series of eighth notes. The tablature shows the fret numbers for each string.

T	5	7	9	10	10	X	5	7	9	9
A	7	9	10	12	12		7	9	10	
B	0	0	0	0	0		0	0	0	0

N.C.

The musical score for "The Rose Tree" is presented in two staves. The top staff is a treble clef staff containing the melody, which includes a key signature change to one sharp (F#) and a 3/4 time signature. The bottom staff is a guitar accompaniment staff showing fret numbers for the T (treble) and B (bass) strings. The melody begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The guitar accompaniment is written for the T (treble) and B (bass) strings, with fret numbers indicated below the staff. The score is divided into measures by vertical bar lines.

First system of guitar tablature and staff notation. The staff shows a melodic line with a long note on the 8th fret, a wavy line, and a long note on the 15th fret. The tablature below shows the fret numbers: 12-14, 12-14, 12-12-15-15, 15-15, 15-15, and a wavy line.

Start fade

Second system of guitar tablature and staff notation. The staff shows a melodic line with a long note on the 15th fret, a wavy line, and a long note on the 15th fret. The tablature below shows the fret numbers: 15-15, 15-15-15-13, 15-12-14, 15-12-13-12, 14-12-14, and 15-12.

Third system of guitar tablature and staff notation. The staff shows a melodic line with a long note on the 15th fret, a wavy line, and a long note on the 15th fret. The tablature below shows the fret numbers: 14-15, 15-12-15-13-15-14-15, 13-15-12-15, 14-12-14, 12-11-9-12.

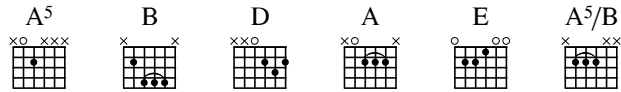
Fourth system of guitar tablature and staff notation. The staff shows a melodic line with a long note on the 15th fret, a wavy line, and a long note on the 15th fret. The tablature below shows the fret numbers: 9-12-9-12-9, 14-14-12-14-13-14-12, 14-14-12-10-12-10-9, 12-9-10-9.

Fade out

Fifth system of guitar tablature and staff notation. The staff shows a melodic line with a long note on the 15th fret, a wavy line, and a long note on the 15th fret. The tablature below shows the fret numbers: 12, (12), 0-2, 2, 2, 0, 10-8-7-7, 5.

Morning Sun

Words & Music by Rory Gallagher



Intro $\text{♩} = 106$

Gtr. 1 (elec.) N.C.

A⁵

mf w/dist.

0 0 2 0 3 2 0 0 4 5 4 5 2 0 0 0 2 0 3 2 0 0 4 5 4 5 2 0 0 0 2 0 3

2 0 0 0 4 5 4 5 2 0 0 0 2 0 3 2 0 0 4 5 4 5 2 0 0 0 2 0 3

2 0 0 0 4 5 4 5 2 0 0 0 2 0 3 2 0 0 4 5 4 5 2 0 0 0 2 0 3



Verse

A⁵

1. Looks like the morn-ing sun____ has come to play__ out - side my
 2. She shines__ so bright - ly,____ it - 'll make your two__ eyes_____
 3. Looks like the morn-ing sun____ has come to play__ out - side my

2° Gtr. 1 plays Fig. 1 (x6)

2 0 0 0 4 5 4 5 2 0 0 0 2 0 3 2 0 0 4 5 4 5 2 0 0 0 2 0 3

win- dow.
blink.____
win- dow.

T
A
B

2 0 4 5 4 5 2 0 0 2 0 3

To Coda ☐

An - oth - er night has gone,
But you know she can't be found,
And so the night has gone,

if some - thing's changed then it does not
but when the sun____ be - gins to
if some - thing's changed then it does not

T
A
B

2 0 4 5 4 5 2 0 0 2 0 3

1.

show.____

T
A
B

0 2 0 3 4 5 4 5 0 2 0 3 4 5 4 5 2 0 0 2 0 3 0 0 4 5 4 5

2. B

sink.____

Fig. 1 ----- Fig. 2 -----

T
A
B

2 0 0 2 0 3 2 0 0 4 5 4 5 0 2 0 3 4 5 4 5 4 4 4 2

Chorus

w/clean tone

D

A

E

B

A⁵

w/dist.

Gtr. 2
(elec.)

Gtr. 2 w/dist.
Gtr. 1 plays Fig. 1 (x17)

P.H.

D A E B

she's as cold as De-cem - ber, I can't re - mem - ber what I've done.

w/dist.

TAB: 4 2 2 0 4 4 2 0 0 0 2 0 3

a tempo
A⁵

TAB: 2 0 0 0 4 5 4 5 2 0 0 0 2 0 3 2 0 0 0 4 5 4 5 2 0 0 0 2 0 3

D.S. al Coda

TAB: 2 0 0 0 4 5 4 5 2 0 0 0 2 0 3 2 0 0 0 4 5 4 5 2 0 0 0 2 0 3

Coda

N.C.

show. —

TAB: 0 2 0 3 4 5 4 5 0 2 0 3 4 5 4 5 0 2 0 3 4 5 4 5 0 2 0 3 4 5 4 5

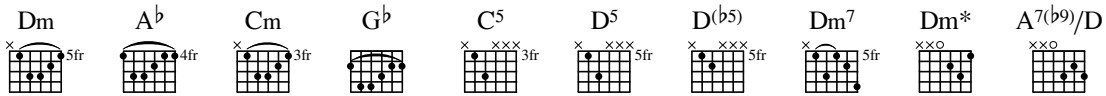
A

p

TAB: 5 4 (4) 5 2 2 0 (2) 0

On The Boards

Words & Music by Rory Gallagher



Intro

Free time

Gtr. 1
(elec.)

Dm

A^b

mp w/clean tone

Cm

G^b

♩ = 78 a tempo

Dm

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full 12 13 13 12 10 9 0

C⁵

Verse D⁵ C⁵ D⁵

1. Some - one has tak - en my day___ and turned it to night.___ Who turned__

C⁵ D⁵ C⁵ D⁵

___ out the light__ that hangs___from the beams?__ I don't know what it means,__ but it's too___ much to

bear. _____

full

5

5 3

D⁵ C⁵ D⁵ C⁵

If I had tak - en my time, _ count - ed my steps, I might have no re - grets, _ you might

5

Dm C⁵ D(b⁵)

still be here yet _ and not _ in my dreams, it's too late to care. _____

full

5

Guitar solo
(Dm⁷)

full

5

First system of guitar notation. The treble staff contains a melodic line with a wavy line above the first measure. The TAB staff shows fret numbers: 7, 9, 10, 9, 12, 12, 9, 10, 9, 12. An arrow labeled "full" points from the 7th fret to the 10th fret.

Second system of guitar notation. The treble staff continues the melodic line with a wavy line above the second measure. The TAB staff shows fret numbers: 10, 12, 10, 9, 12, 12, 9, 10, 9, 10, 12, (12). An arrow labeled "1/2" points from the (12) fret to the 10th fret.

Third system of guitar notation. The treble staff includes triplets marked with a "3". The TAB staff shows fret numbers: 12, 12, 10, 9, 12, 9, 10, 12, 9, 10, 9, 12, 9, 10, 9, 12. Arrows labeled "1/2" point from the 12th fret to the 10th fret in the first two measures. An "X" is marked under the 10th fret in the fifth measure.

Fourth system of guitar notation. The treble staff includes triplets marked with a "3". The TAB staff shows fret numbers: 12, 10, 9, 10, 9, 12, 9, 10, 12, 9, 10, 9, 12, 9, 10, 9, 12, 9, 10, 12, 9, 10, 12, 9, 10, 9, 12.

Fifth system of guitar notation. The treble staff continues the melodic line. The TAB staff shows fret numbers: 12, 12, 10, 9, 10, 9, 9, 6, 5, 6, 8, 5, 6, 5, 6, 5, 8, 6, 5, 6, 5, 7. An arrow labeled "full" points from the 12th fret to the 10th fret.

First system of musical notation. Treble staff: Melodic line with triplets and slurs. Tablature staff: 5, 4-5-4, 7-4, 5-4, 7-4, 5-4, 7-4, 4-4, 4-7, 4-4-5-4, 7-4, 5-7, 5-4.

Second system of musical notation. Treble staff: Melodic line with slurs and a triplet. Tablature staff: 5, 7, 7, 7-3, 4-0, 12, 10, 10, 13-10, 9, 10, 9, 9-10.

Third system of musical notation. Treble staff: Melodic line with slurs and a triplet. Tablature staff: 13-10, 10-9, 12-9, 10-9, 10-12, 10-X, 10-12, 10-12-10, 10-12, 12-10-12-10, 12.

Fourth system of musical notation. Treble staff: Melodic line with slurs and a triplet. Tablature staff: 10-12, 10-12, 13, 12, 12, 13-10, 12, 13-10, 12, 13, 10, 12, 12, 12, 12-10, 10-12.

Fifth system of musical notation. Treble staff: Melodic line with slurs. Tablature staff: 5-7, 6-5-6, 7-7, 5-7, 7-6-8, 8.

First system of musical notation. Treble staff: Melodic line with eighth and sixteenth notes. TAB staff: 8, 7, 6, 5, 7, 5, 4, 5, 5, 7, 5, 7, 9. Arrows labeled "full" point to the 8th and 9th frets. A "1/2" note is indicated above the 9th fret.

Second system of musical notation. Treble staff: Continuation of the melodic line. TAB staff: 9, 7, 7, 9, 10. Arrows labeled "full" point to the 9th, 7th, and 9th frets. A "1/2" note is indicated above the 9th fret.

Third system of musical notation. Treble staff: Continuation of the melodic line. TAB staff: 7, 9, (9), 7, 5, 7, 5, 4, 5, 7, 4, 5, 5, 7, 5, 4, 5, 7, 4, 5. An arrow labeled "full" points to the 9th fret.

Fourth system of musical notation. Treble staff: Continuation of the melodic line with triplets. TAB staff: 5, 7, 5, 4, 5, 7, 4, 5, 4, 7, 4, 5, 4, 5, 4, 7, 7, 4, 5. Triplet markings "3" are present above the 7th, 8th, and 9th frets.

Fifth system of musical notation. Treble staff: Continuation of the melodic line. TAB staff: 8, 8, 6, 5, 7, 5, 7, 7, 8, 8, 8, 6, 6, 5, 8, 8, 5, 5, 6, 6. Arrows labeled "full" point to the 8th, 8th, and 8th frets.

First system of musical notation. Treble staff shows a sequence of chords and a melodic line. Tablature staff shows fret numbers: 8 8 6 8 9 8 8 6 (5) and a final sequence 10 8 10 8 7 10.

Second system of musical notation. Treble staff features triplets and sixteenth notes. Tablature staff shows fret numbers: 7 8 10 7 8 8 7 10 7 8 7 10 8 7 10 7 7 7 8 7 8 8 7 8 10 7 8 10 7 8 10.

Third system of musical notation. Treble staff continues with triplets and sixteenth notes. Tablature staff shows fret numbers: 7 7 8 10 7 7 8 10 7 8 10 10 8 7 8 10 10 7 7 8 10 7 8 10 10.

Fourth system of musical notation. Treble staff includes triplets and a final triplet. Tablature staff shows fret numbers: 8 10 8 7 10 10 7 8 7 10 8 10 8 12 full 13 13 full full 12 10 12 12 10.

Fifth system of musical notation. Treble staff shows a melodic line with a final chord. Tablature staff shows fret numbers: 9 10 9 12 9 10 10 12 10 12 5 3 7 5 5 3.

C⁵

D⁵

C⁵

Verse

D⁵

C⁵

D⁵

C⁵

2. Some- how the wind___ is a god___ who's eat- en the keys___ that o- pen the door,___

D⁵

C⁵

D⁵

where is the floor?_ I don't know what it means, _ it's too much to

bear._____ It's too___ much to

Saxophone

bear._____

(Dm⁷)

First system of musical notation for guitar. The treble staff contains a melody. The bass staff features a complex arpeggiated accompaniment. The guitar tablature staff includes fret numbers and 'full' markings indicating pickup technique.

Second system of musical notation for guitar, continuing the melody and arpeggiated accompaniment from the first system.

Saxophone solo
Dm⁷

1-7. C⁵ Dm⁷ C⁵

Third system of musical notation, including a saxophone solo section. The treble staff shows the saxophone melody. The bass staff contains sustained notes. The guitar tablature staff shows fret numbers.

cont. ad lib. sim. on repeats

8. Saxophone
Dm⁷

Dm*

Fourth system of musical notation, featuring a saxophone solo section. The treble staff shows the saxophone melody. The bass staff contains sustained notes. The guitar tablature staff shows fret numbers and fingerings.

First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes, including a triplet. The bass staff contains a bass line with eighth and sixteenth notes, including a triplet. The tablature staff shows fret numbers (0, 1, 2, 3) for the strings T, A, and B.

Second system of musical notation. The treble staff contains a melody with eighth and sixteenth notes, including a triplet. The bass staff contains a bass line with eighth and sixteenth notes, including a triplet. The tablature staff shows fret numbers (0, 1, 2, 3) for the strings T, A, and B.

Third system of musical notation. The treble staff contains a melody with eighth and sixteenth notes, including a triplet. The bass staff contains a bass line with eighth and sixteenth notes, including a triplet. The tablature staff shows fret numbers (0, 1, 2, 3) for the strings T, A, and B.

Fourth system of musical notation. The treble staff contains a melody with eighth and sixteenth notes, including a triplet. The bass staff contains a bass line with eighth and sixteenth notes, including a triplet. The tablature staff shows fret numbers (0, 1, 2, 3) for the strings T, A, and B.

A^{7b9}/D

Dm*

A^{7b9}/D

First system of musical notation for guitar. It consists of a treble staff, a bass staff, and a tablature staff. The treble staff contains a melody with eighth and quarter notes. The bass staff contains a bass line with chords and single notes. The tablature staff shows fret numbers (0, 2, 3) and fingerings (1, 2, 3) for the strings.

C⁵D⁵Cm D⁵C⁵

Second system of musical notation for guitar. It continues the melody and bass line from the first system. The tablature staff shows fret numbers (0, 3, 5, 7) and fingerings (1, 2, 3, 4, 5) for the strings.

D⁵C⁵ D⁵C⁵ D⁵

Third system of musical notation for guitar. It continues the melody and bass line. The tablature staff shows fret numbers (5, 7) and fingerings (1, 2, 3, 4, 5) for the strings.

C⁵D⁵C⁵D⁵

Fourth system of musical notation for guitar. It concludes the melody and bass line. The tablature staff shows fret numbers (5, 7) and fingerings (1, 2, 3, 4, 5) for the strings.

Overnight Bag

Words & Music by Rory Gallagher



♩ = 117

Gtr. 1 (elec.)

mf w/amp gain distortion
full

3 2 2 0 3 0 2 3 3 3 2 3 0 2 2 2 3 2 3 0 2 0 3 2

Gtr. 3 (acous.)

Am C Em Am

(Gtr. 1)

2 2 0 0 2 0 2 0 3 2 0 0 3 0 2 3 3 2 3 0 2 2 2 3 2 0 2 0 2 0

Gtr. 2 (elec.)

P.H.-----1
w/amp gain dist.
full

12 (12) 15

Gtr. 4 (elec.)

w/amp gain dist.

1 1 0 1
2 2 2 2
0 3 2 0

Gtr. 5 (elec.)

w/clean tone + rotary speaker effect

0 0 0 0
1 1 1 1
2 2 2 2
0 3 2 0

C G

Verse

1. Packed my things in an ov - er - night bag; _____
 2. Trapped by a heart - ache and framed by my will, _____
 3. Wrote down my thoughts and I sealed them in hope, _____

Fig. 1 ----

3rd Gtr. 2

TAB

0 0 1 0 1 0 3 3 0 0 0 0

1 1 1 1 0 0 0 0 0 0 0 0

2 2 2 2 2 0 0 0 0 0 0 0

3 3 3 3 3 0 2 2 2 2 3 3

C G

a tooth - brush, a gui - tar got no tail to drag, _____ gon - na
 sen - tenced to wan - der, so much time to kill, _____ hear my
 sent them to you in a blue en - ve - lope, _____ not re -

full full full

TAB

0 0 1 0 1 0 3 3 0 0 0 0

1 1 1 1 0 0 0 0 0 0 0 0

2 2 2 2 2 0 0 0 0 0 0 0

3 3 3 3 3 0 2 2 2 2 3 3

12 14 15

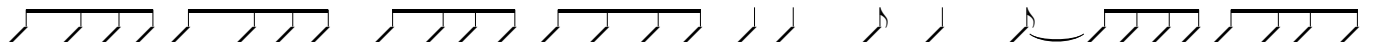
Dm

Dm/C

G7/B

Am

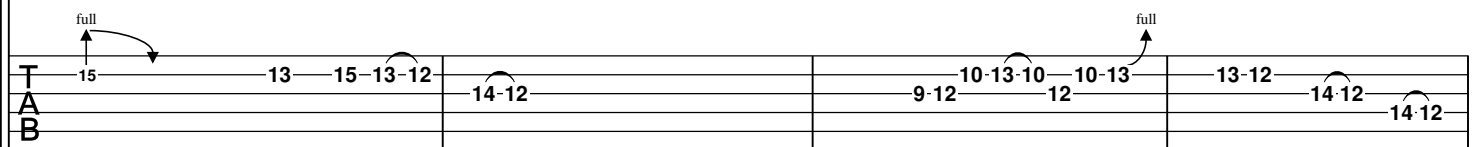
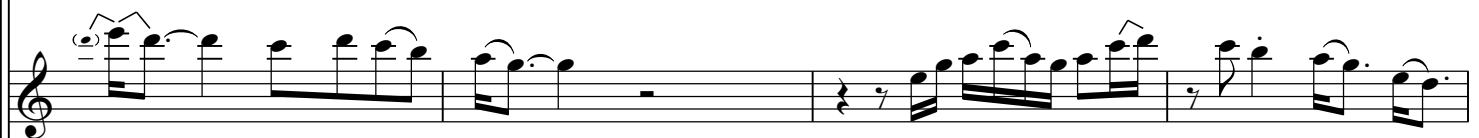
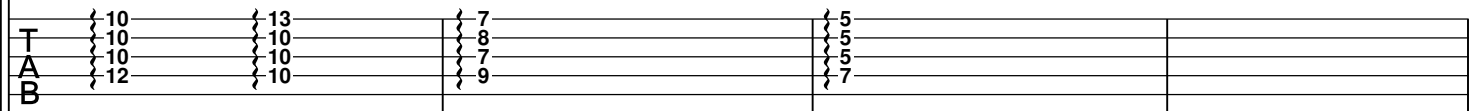
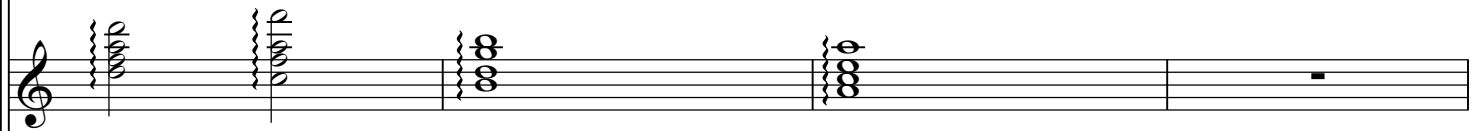
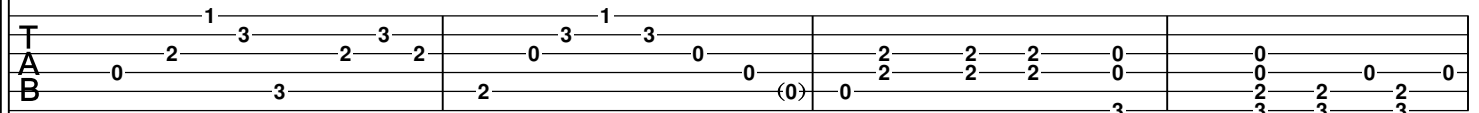
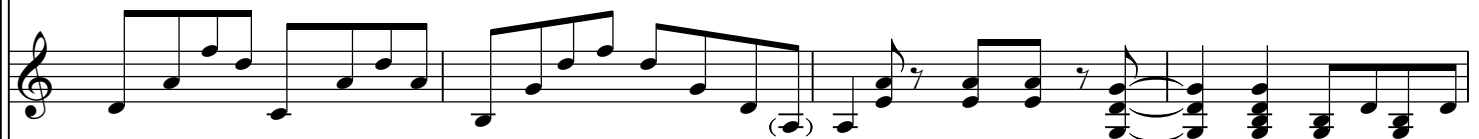
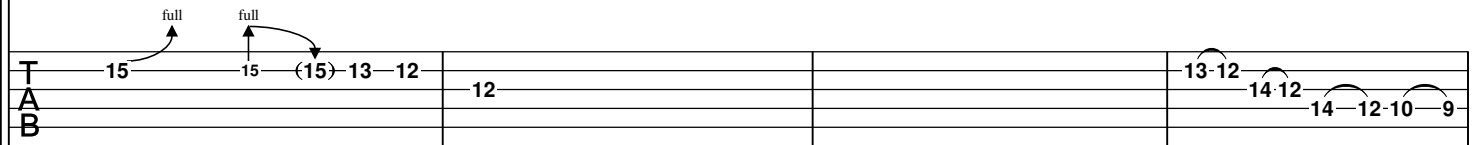
G



leave
plea
- ceived,

on the next pass - ing breeze.
and res - cue me.
mmm, it seems to me.

2° Gtr. 2



C G

My heart is hea - vy as a sky full of rain, _____
 Packed my sor - rows in an ov - er - night bag, _____
 I had some things that I want - ed to say, _____

TAB 12

TAB 10 12 14 14 12

C G

mind full of no - tions _____ that I just can't ex - plain, _____ rea - sons
 but I'll be gone much well it lon - ger than that, _____ who knows
 but my chance, just blew a - way _____ on the

(1° Gtr. 2)

TAB 12 14 12

full full (14) 12

To Coda ♪ 1.

Dm

Dm/C

G⁷/B

Am

E

why,
— when,
breeze

just can't be sup - plied. —
we'll meet a - gain.
like some mys - te - ry. —

(1° Gtr. 1)

full

full

full

full

15

15

17

15

15

X-X-X-X-X-12

full

full

14

12

12

10

9

12

(12)

9-12

10-12

10-12

10-12

12-9

12

Fig. 1 ends ----

1

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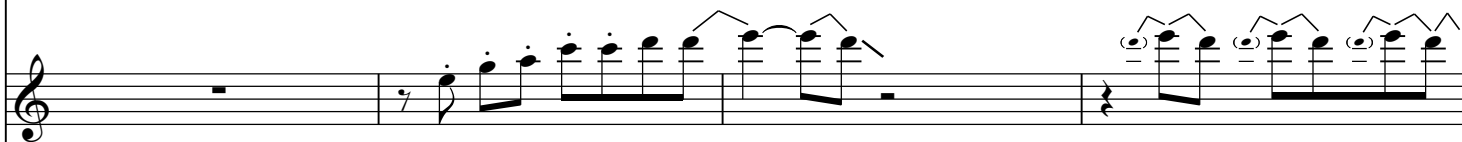
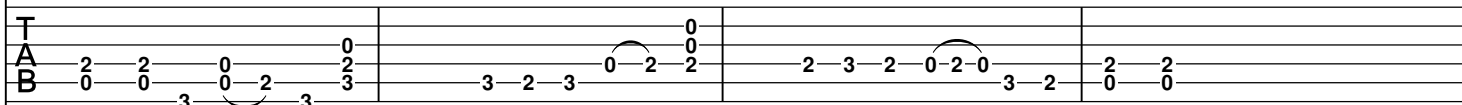
0

Am

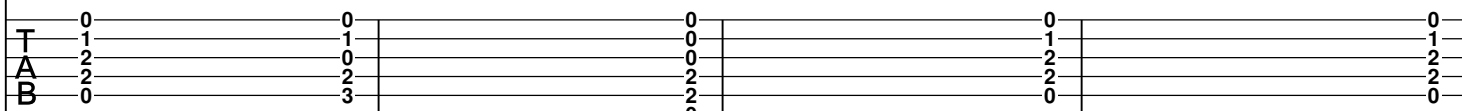
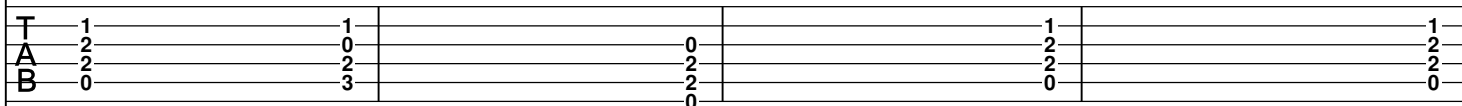
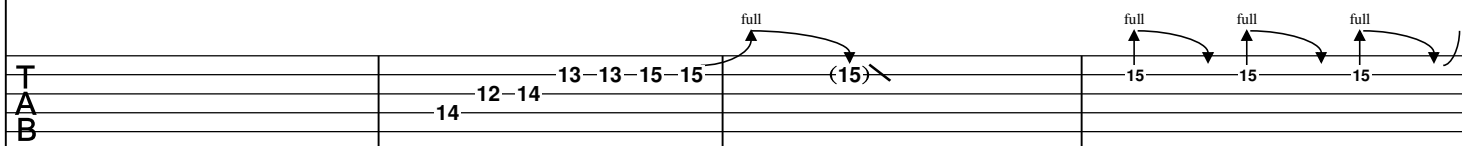
C

Em

Am



P.M.-----



C Em Am G

full

15 15 (15) 15 15 12 15 12 15 13 14 15 13 12 13 12 13 12 14 12 14 12 12 12

TAB

1 0 2 3 0 0 1 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

TAB

2.
Am

3

5 7 5 7 5 7 5 7

TAB

2 2 2 2 2 2 2 2 0 2 2 2 2 2

TAB

5 5 5 5 5 5 5 5

TAB

Fig. 2

Bridge

G Dm Am
 Too ma - ny sleep - less _____ nights _____ put my soul _____ on
 Fig. 3 ----
 TAB
 7 8 7 9 5 6 7 7 5
 TAB
 5 4 3 5 4 3 5 4 3 5 4 3 7 7 6 5 7 7 6 5 7 7 6 5 7 7 6 5

The image displays a musical score for the song "The Edge" by The Edge. The score is written for guitar and bass. The guitar part is in the upper staves, and the bass part is in the lower staves. The score is divided into two systems, each containing a guitar staff and a bass staff. The guitar part features a melodic line with a "w/volume control" instruction and a "TAB" section. The bass part features a rhythmic line with a "TAB" section. The score is written in a key signature of one flat (Bb) and a 4/4 time signature. The guitar part is in the upper staves, and the bass part is in the lower staves. The score is divided into two systems, each containing a guitar staff and a bass staff. The guitar part features a melodic line with a "w/volume control" instruction and a "TAB" section. The bass part features a rhythmic line with a "TAB" section. The score is written in a key signature of one flat (Bb) and a 4/4 time signature.

G Dm

so ma - ny rest - less moods _____ lay hea - vy in my head. _____

TAB

5 4 3 3 5 4 3 3 5 4 3 3 7 7 6 5 7 7 6 5 7 7 6 5

Am G

Fig. 3 ends --- 4

TAB

12 10 12 9 12 10 9 5 6 7 7 5 3 3 5 5 5 5 5 5 3 3 3 3 3 3 3 3

Bridge

G

Dm

Am

Too ma - ny sleep - less nights — put my soul — on edge

Gtr. 5 plays Fig. 3

w/volume control

full

T 15 — (15) \

A

B 12 — 9 — 12 — 10

Gtrs. 4+6

T 3 3 3 3 3 3 3 5 5 5 5 5 5 0 0 0 0 0 0

A 4 4 4 4 4 4 4 6 6 6 6 6 6 5 5 5 5 5 5

B 5 5 5 5 5 5 5 7 7 7 7 7 7 7 5 5 5 5 5 5

G

Dm

Am

and so ma - ny rest - less moods — lay hea-vy in my head.

< < < <

full

full

full

T 12 — 10 — 12 — 12 — (12)

A

B

T 0 0 0 0 0 0 3 3 3 3 5 5 5 5 5 5

A 5 5 5 5 5 5 4 4 4 4 6 6 6 6 6 6

B 7 7 7 7 7 7 5 5 5 5 7 7 7 7 7 7

G

D.S. al Coda


First system of music. The guitar part (top staff) has a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The vocal part (second staff) has a treble clef and a key signature of one sharp, with a melodic line featuring eighth and sixteenth notes. The bass part (third staff) has a bass clef and a key signature of one sharp, with a melodic line featuring eighth and sixteenth notes. The guitar tablature (bottom staff) shows fret numbers: 15, 15, 15, 13, 12-13-12, 14-12, 14, 12. There are two 'full' markings above the first two 15 frets.

Coda

Am

E

Second system of music, marked 'Coda'. The guitar part (top staff) has a treble clef and a key signature of one sharp. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The vocal part (second staff) has a treble clef and a key signature of one sharp, with a melodic line featuring eighth and sixteenth notes. The bass part (third staff) has a bass clef and a key signature of one sharp, with a melodic line featuring eighth and sixteenth notes. The guitar tablature (bottom staff) shows fret numbers: 0, 2, 0, 2, 0, 2, 5, 7, 7, 7, (7), 5, 7, 5, 2. There are two 'full' markings above the first two 7 frets.

2. Am 




Gtr. solo Am  C  Em 

Fig. 4

Musical score for guitar, featuring a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The score includes a guitar solo section with a "gliss." (glissando) marking and a "P.H." (Palm Heel) marking. The solo is followed by a section with a "Gtr. 5" (Guitar 5) marking. The score is written in a style typical of guitar tablature, with a focus on fret numbers and rhythmic notation.

Am C Em

Gtr. 3 plays Fig. 4
Gtr. 6 plays Fig. 5
ad lib. to fade

15 15 12 15 15 15 13 12 13 12 14 12 14 12 14 12 13 15 13

Am

8va

15 15 15 15 15 15 15 15 (15) 13 20 20 17 20 17 20 17

C Em Am

(8)

P.H.†

20 20 22 17 20 19 20 19 17 17 19 17 19 17 19 17 19 17 12 (0)

C

6

+

* tap with side of plectrum

2-0-2-0-2-0-2-0-2-0-2-0-2-0-2-0-2-0-2-0-14-0-2-0-2-0-2-0-2-0-2-0-2-0-14-0-2-0-2-0-2-0-2-0-14-0-2-0-2-0

Em Am

6

+

*Slide down with side of plectrum

gliss.

2-0-2-0-2-0-16-0-2-0-2-0-2-0-2-0-2-0-16-0-2-0-2-0-2-0-2-0-2-0-2-0-17 (17)

Start fade

C

Em

The first system of guitar notation consists of a treble staff, a bass staff, and a three-line tablature staff. The treble staff contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The bass staff contains a bass line with similar note values. The tablature staff shows fret numbers (12, 13, 14, 15) and includes annotations such as "full" and "3" (triplets). Chord labels "C" and "Em" are placed above the staff. The system begins with the instruction "Start fade".

Am

The second system of guitar notation continues the piece with a treble staff, a bass staff, and a three-line tablature staff. The treble staff features a melodic line with notes and rests. The bass staff contains a bass line. The tablature staff shows fret numbers (15) and includes annotations like "full". The chord label "Am" is positioned above the staff.

C

Em

The third system of guitar notation includes a treble staff, a bass staff, and a three-line tablature staff. The treble staff shows a melodic line with notes and rests. The bass staff contains a bass line. The tablature staff displays fret numbers (15) and includes the annotation "full". Chord labels "C" and "Em" are placed above the staff.

Am

The fourth system of guitar notation consists of a treble staff, a bass staff, and a three-line tablature staff. The treble staff contains a melodic line with notes and rests. The bass staff shows a bass line. The tablature staff features fret numbers (12, 13, 14, 15) and includes the annotation "full". The chord label "Am" is positioned above the staff.

C

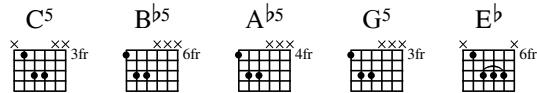
Em

Fade out

The fifth system of guitar notation includes a treble staff, a bass staff, and a three-line tablature staff. The treble staff shows a melodic line with notes and rests. The bass staff contains a bass line. The tablature staff displays fret numbers (12, 13, 14, 15) and includes the annotation "full". Chord labels "C" and "Em" are placed above the staff. The system concludes with the instruction "Fade out".

Philby

Words & Music by Rory Gallagher



♩ = 100

Intro (Cm) (B^b) (A^b) (A^b5) (G⁵) (C⁵) etc.

Gtr. 1 (elec.)

f w/dist. hold...

T 4 3 5 5 6 6 X 6 6 5 5 5 5 5 5 5 3

A 5 3 3 6 6 6 6 5 5 5 5 5 5 5 5

B 3 1 (4) 4 4 X 4 4 X 3 3 3 3 3 3 3

Gtr. 2 (elec.)

f w/sustain

T 18 18 (18)

A

B

(Cm) (B^b) (A^b) (A^b5) (G⁵) (C⁵) hold...

T 5 3 5 5 6 6 X 6 6 5 5 5 5 5 5 5 3

A 5 3 3 6 6 6 6 5 5 5 5 5 5 5 5

B 3 1 4 4 4 X 4 4 X 3 3 3 3 3 3 3

(Cm) (B^b) (A^b) (A^b5) (G⁵) (C⁵) hold...

T 5 3 5 5 6 6 X 6 6 5 5 5 5 5 5 5 3

A 5 3 3 6 6 6 6 5 5 5 5 5 5 5 5

B 3 1 4 4 4 X 4 4 X 3 3 3 3 3 3 3

8va

P.H. *full*

3

T 18 18 18 16 15 16 15

A

B

(Cm)

(B^b)(A^b)(A^{b5})(G⁵)(C⁵)

1. Now

hold... cont. in slashes

T 5 3 5 5 6 6 X 6 6 X 5 5 5 5 5 5 5 5 5 3 5 3

A 5 3 6 6 6 6 6 6 5 5 5 5 5 5 5 5 5 5 5 3 5 3

B 3 1 4

3

w/ad lib. harmonics

P.H.

T 13 15 16 13 15 16 13 15 15 12 13

A

B



Verse

Gtr. 1 C⁵ B^{b5} A^{b5} A^{b5} G⁵ C⁵

(1. 4.) ain't it strange that I feel like Phil-by, there's a stran-ger in my soul. I'm a

(2.) sure is dark in this clock-work ci-ty, con-tact's never gonna show. I've

(3.) ain't it funny that I feel like Phil-by, a stranger on a foreign shore. Well I've

Gtr. 3 (elec. sitar-gtr.) (3°)

mf w/clean tone
Gtr. 3 w/ad lib. fills (4°)

hold...

T 5 6 8

A

B

Gtr. 2 (2°)

A.H. w/open wah
Gtr. 2 tacet 1°+3°+4°

full

1/4

T 11 8 11 8 8 11 8

A

B

C⁵B^{b5}A^{b5}A^{b5}G⁵C⁵

lost in tran - sit in a lone - some ci - ty, I can't come in from the cold. I'm
 got a code_ which_ can't be broken, my eyes never seem to close. Well I'm
 got my plans_ and I must move quickly there's a knock up - on the door.

TAB

6

TAB

TAB

7

TAB

C⁵B^{b5}A^{b5}A^{b5}G⁵C⁵

deep in ac - tion on a se - cret mis - sion, con - tact's bro - ken down. I'm
 stand - ing_ here in the si - lent ci - ty, sha - dows fall - ing down. It's
 Still in tran - sit and a close to danger, my cover can't be blown.

TAB

TAB

8^{va}

Gtr. 2 (1°)

A.H.

full

full

full

TAB

C⁵B^{b5}A^{b5}A^{b5}G⁵C⁵

To Coda ☐

Time drags by, I'm a - bove sus - pi - cion, there's a voice on the te - le - phone.
 dis - connect - ed but I don't need pi - ty, the night's gon - na burn on slow.
 getting strange and it's getting crazy, tell me what is go - ing on?

Fig. 1 -----| 3° Gtr. 2 plays Fig. 1

T 13-13-13-13 13-13-13-13-13
 A 10-10-10-10 10-10-10-10-10
 B 2-3 1-3-1 3

Gtr. 2 (1°)

T 5 6-8 6 8 6 4
 A
 B

Chorus

C⁵B^{b5}A^{b5}A^{b5}G⁵C⁵C⁵B^{b5}A^{b5}A^{b5}G⁵C⁵

1, 2.

Yeah yeah yeah, yeah yeah yeah. Yeah yeah yeah, yeah yeah yeah. 2. It
 3. Now

3° Gtr. 3 w/ad lib. fills

T 5 5-3-5 3-4-3 5 7 8 10 8 11 8-11 8-11-8 11-8
 A
 B

w/ad lib. harmonics

T 5 7 8 8 6 8 5 7 8 9 11 8
 A
 B

3.

A^{b5}G⁵C⁵G⁵A^{b5}

yeah yeah yeah. _

Four o-'clock and no-thing's mov-in', six o-'clock and the day-light's stirrin'. _

Gtr. 3

mf rake - - - - -

rake - - - - -

rake - -

E^bB^{b5}G⁵

Morn-ing comes, must be mov-ing on. _

All _ night long my mind's been burn-in',

- - - - -

A^{b5}B^{b5}

makes me feel such a long, long way from home. _

Home. _

Hey!

Solo

C⁵B^{b5}A^{b5}A^{b5}G⁵C⁵

3

T 8 7 8 7 10 7 8 6 8 8 11 8 10 8 10 8 11 8 8 8 10

A 8 7 8 7 10 7 8 6 8 8 11 8 10 8 10 8 11 8 8 8 10

B 8 7 8 7 10 7 8 6 8 8 11 8 10 8 10 8 11 8 8 8 10

C⁵ B^{b5} A^{b5} A^{b5} G⁵ C⁵

C⁵ B^{b5} A^{b5} A^{b5} G⁵ C⁵

C⁵ B^{b5} A^{b5} A^{b5} G⁵ C⁵ *D.S. al Coda*

⌘ *Coda*

Gtr. 1 C⁵ B^{b5} A^{b5} A^{b5} G⁵ C⁵

Yeah yeah yeah, _ yeah yeah yeah, _

Gtr. 3

Chords: A^b5, G⁵, C⁵, C⁵, B^b5, A^b5, A^b5, G⁵, C⁵

6 3-6 6 4 5-5 6/8 11 10-8-10-8 8-8-10-10 8 10 10-8-10 12 11-13-13 11-9-8

Chords: C⁵, B^b5, A^b5, A^b5, G⁵, C⁵, C⁵, B^b5, A^b5

9 8 10 8 9 11 8 11 8-11-8 11 11 8 (8) 8-11-8 11

Chords: A^b5, G⁵, C⁵, C⁵, B^b5, A^b5

11 8 8-11-8 10 8 10 8 11-8 10 10-8 10

rall. Chords: A^b5, G⁵, C⁵ **Freely**

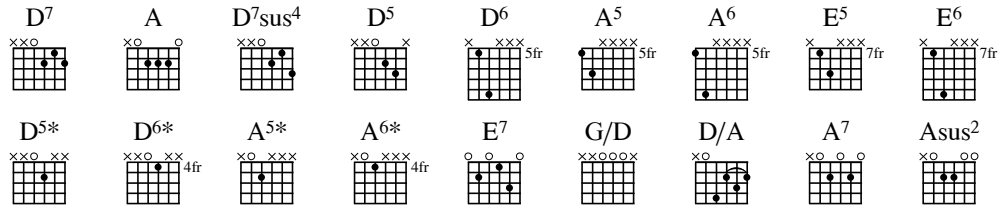
8 10 8-10 8 11 11 11 11 8-11-8 10 8 8 8 7-8 10 7-8-10

8 11 8-10-11-10-8-10-8 11 11-8 10 8-11 10 8 10 8 8 8 8 10

let ring...

Railway And Gun

Words & Music by Rory Gallagher



♩ = 114

Gtr. 1
(elec.)

(A)

+ Gtr. 2 (acous.)

mf w/clean tone

Keep your rail - way to the

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D7

(A)

D7

sun, —

just leave a-ny time_ you choose.

Gtr. 1

Gtr. 2

A

D7

Tell me what you hope_ to find, —

I'll tell you what you've got to

(A)

lose. —

Throw a - way_ the map, —

D⁵ D⁶ D⁵ D⁶ D⁵ D⁶ D⁵ D⁶

What's in - side your heart, tell me what's in - side___ your mind?_

Gtr. 2 tacet.

T
A
B

7 7 9 7 7 9 7 7 7 9 9 7 7 9 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

A⁵ A⁶ A⁵ A⁶ A⁵ A⁶ A⁵

Whoo - hoo.____

T
A
B

7 7 9 9 7 7 7 9 7 7 9 5 5 5 7 5

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

E⁵ E⁶ E⁵ E⁶ D^{5*} D^{6*} D^{5*}

I won - der if I look,___ I won - der what I'll find.____

T
A
B

9 9 11 11 9 9 11 9 2 2 4 0 2 0 2 0

7 7 7 7 7 7 7 7 0 0 0 0 0 0 0 0

N.C.

Yeah.

full full full full full full full full full full

T
A
B

5 5 5 5 5 5 5 5 5 5 5 5

4 4 4 4 4 4 4 4 4 4 4 4

D5* D6* D5* D5* D6* D5* D6*

I've tried to tell you, _ mmm, how come you can't see? _

TAB

2 0 0 4 0 0 2 0 0 3 0 3 0 2 0 0 4 0 0 2 0 0 4 0

A5* A6* A5* A5* A6* A5*

full

TAB

2 0 2 0 4 0 4 0 2 0 2 5 4 (4) 2 4 2 2 0 2 0 2 0 2 2 0 2 0

E7 D7

Ev - 'ry - bo - dy's say - ing you should come right on back to

Let Ring...

TAB

1 0 3 0 3 1 0 2 3 2 1 2 1 2 0 2 0 2 1 2

N.C.

me. _ _ _ _ _ Whoo, _ _ _ _ _ whoo. _

full full 1/2 full full full full full full full full full

TAB

5 4 4 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 2 4 2 4 3 2 0 0 0

(A)

TAB: 15 15 15 15 15 15 15 15

full

TAB: 15 (15) 13 14 (15) 13 14 (15) 13 14 (15) 13 14

full

(D)

TAB: 15 13 14 15 13 14 13 12 14 12 14

3

1 1/2

(A)

TAB: 14 (14) 12 14 (14) 12 14 12 (2) 9 11 9 12 12 12 12 (12) 10 11 12 10 11 10 12 (12) (0)

1 1/2

full

(E)

TAB: 7 5 7 (7) 5 7

full

(D)

TAB: 7 (7) 5 8 7 5 7 5 7 7 (7) 5 5

1/2

(A)

System (A) features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. The melody consists of eighth and sixteenth notes with various accidentals. The guitar tablature below shows fret numbers 7, 5, 8, and 5, with 'full' bends indicated by arrows. The system is divided into two measures.

The second system continues the melody with a triplet of eighth notes and a quarter rest. The guitar tablature includes frets 7, 8, (7), 5, 7, 5, 7, 7, 5, 7, 5, 4, 5, 2, 9, 11, 9, 11, 9, 11, 11, (2), and X. 'full' bends are marked with arrows, and a 1 1/2 fret bend is indicated at the end.

System 3 includes an 8va (octave up) marking for the first measure. The melody features dotted eighth notes and eighth notes. The guitar tablature shows frets 20, (20), (0), 12/14, 12, 14, 15, 15, 0, and 10-11. 'full' bends are indicated with arrows.

(D)

System (D) shows a melody with eighth notes and rests. The guitar tablature consists of fret numbers 10, 13-10, 12, 13-10, 12, 13-10, 12, 13-10, 12, 13-10, 12, 13-10, 12, and 13-10.

The final system continues the melody with eighth notes and rests. The guitar tablature includes frets 13-10, 12, 13-10, 12, 13-10, 12, 10, 5/7, 5-7, 5, 7, 5-7, 5, 8, 5-7, 5, 8, 5-7, 5, 8, and 8. A 'full' bend is indicated with an arrow.

The musical notation for the guitar solo in "The Sound of Silence" is presented in two systems, (E) and (D). System (E) is in E major (three sharps) and system (D) is in D major (two sharps). Both systems feature a treble clef staff with a key signature change from E major to D major between the two systems. The guitar part is written in standard notation, including a key signature change from E major to D major between the two systems. The tablature below the staff uses numbers 1-4 for frets and includes various techniques such as bends (indicated by upward arrows and the word "full"), slides (indicated by slanted lines), and vibrato (indicated by a wavy line). The solo is divided into two measures by a double bar line. The first measure of system (E) contains a key signature change from E major to D major. The second measure of system (E) contains a key signature change from D major to C major. The first measure of system (D) contains a key signature change from C major to D major. The second measure of system (D) contains a key signature change from D major to E major. The solo is divided into two measures by a double bar line. The first measure of system (E) contains a key signature change from E major to D major. The second measure of system (E) contains a key signature change from D major to C major. The first measure of system (D) contains a key signature change from C major to D major. The second measure of system (D) contains a key signature change from D major to E major.

The image shows a musical score for the song "The Wind" by The Beatles. The score is written for guitar and bass. The guitar part is in the treble clef, and the bass part is in the bass clef. The key signature is D major (three sharps: F#, C#, G#). The time signature is 4/4. The score is divided into two systems, each with a 4/4 time signature. The guitar part includes a melodic line with a "P.H." (Palm Heel) instruction and a "full" instruction. The bass part includes a "T.A.B." (Tuning) instruction and a "full" instruction. The score is divided into two systems, each with a 4/4 time signature.

♩ = 114
(A)

Hey... Hey...

+ Gtr. 2

mf w/clean tone

1/2

1/2

1/2

TAB

2 0 2-4 0 4/7 0 5 7 0 2 0 2-4 0 4/7 0 5 7 0 2 0 2-4 0 4/7 0 5 7 0

Keep your rail - way and your

TAB

2 0 2 4 2 4 7 0 5 7 0 2 0 2 4 2 4 7 0 5 7 0

gun, — and just leave a - ny time_ you choose._

Gtr. 1

D⁷ (A) D⁷

TAB

2 X 1 2 0 0 2 4 4 7 0 5 7 0 2 1 1 2 1 0 0 0 0

Gtr. 2

TAB

2 3 2 3 2 0 2 4 4 0 2 2 0 2 3 2 3 2 0 2 0 0

(A) G/D D/A

Tell me what you hope_ to find, — I'll tell you what you've got to lose._

TAB

2 4 4 7 0 5 0 0 0 0 0 0 2 4 0 4 2 0 4 0

TAB

2 4 4 7 0 5 0 0 3 3 3 3 0 0 3 2 2 3 0 0 0 0

(A)

Who__ hoo. Who__ hoo. Who__

This section contains two systems of musical notation. Each system consists of a vocal line, a guitar line, and a bass line. The vocal line features a melody with notes and rests, with lyrics 'Who__ hoo.' repeated. The guitar line is in treble clef with a key signature of three sharps (F#, C#, G#) and contains a complex sequence of eighth and sixteenth notes. The bass line is in bass clef and contains a sequence of numbers (2, 0, 2-4, 2, 4/7, 0, 5, 7, 0) with arrows indicating fretting and a 1/2 note value. The section is divided into three measures.

A⁷

Asus²

hoo.

Start fade

This section continues the musical notation from the previous section. It includes a vocal line with the lyric 'hoo.', a guitar line, and a bass line. The guitar line features a melodic phrase that begins to fade out, indicated by the text 'Start fade'. The bass line continues with the same numerical sequence as before. The section is divided into three measures.

A⁷

Fade out

This section continues the musical notation from the previous section. It includes a guitar line and a bass line. The guitar line features a melodic phrase that begins to fade out, indicated by the text 'Fade out'. The bass line continues with the same numerical sequence as before. The section is divided into two measures.

Same Old Story

Words & Music by Rory Gallagher



♩ = 147

Intro

N.C.

Bm¹¹

1. Same old sto -

Gtr. 1 (elec.)

mf w/slight dist.
full

TAB

Verse

(B)

-ry, night and day, same old sto -
(2.) sto -ry, I can't be -lieve, same old

Fig. 1...

TAB

(E)

(B)

-ry since you went a - way. I'm
sto -ry, that you wan -na leave. With

TAB

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B

Em⁷

walk-ing out__ my shoes, you can't count the tears_ I spill,_ come-back ba-by, your place__ no one can
- out you it's a night-mare and the air is chill, get the next train home, your place no one can

TAB

7	7	0	7
8	8-8	0	8
9	9-9	0	9
9	9-9	7	7

(B)

(F#)

fill.____ It -'ll be the same old sto - ry,
fill,____ It -'ll be the same old sto - ry,

TAB

5	7	5	7	7	7	5	7	5	7	X	X	7	9	7	9	9	9
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

1.

(B)

yes it will. 2. Same old

...Fig.1 ends

TAB

7	9	7	9	(9)	7	7	7	7
---	---	---	---	-----	---	---	---	---

Gtr. 2 (elec.)

w/dist.
full

TAB

9	(9)	7	9	7	9
---	-----	---	---	---	---

2. (F#) (B)

yes — it will. Hey.

full

full

f

1/4

Gtr. solo 1 (B)

Gtr. 1 plays Fig. 1 *ad lib.*

full

9 7 9 7 9 7 9 9 11 9 7 9 9 7 5

The first system of the score shows the beginning of the piece. The treble clef staff is in the key of B major (indicated by two sharps: F# and C#). The music starts with a B major chord (B) and an Em7 chord (E minor 7). The melody consists of eighth and sixteenth notes, with triplets and slurs. The guitar tablature below the staff shows the fret numbers for the right hand, with slurs and arrows indicating bends (1/2 and full) and slides.

(B)

Standard staff notation for measure (B) in A major (three sharps). The melody consists of eighth and quarter notes with various ties and slurs. The guitar TAB below shows the fretting for each note: 9-11-9, 12, 9-7, 9, 9, (9), 7-9, 7-9-7, 9, 9-7, (9), 9-7, 9. An annotation 'full' with a curved arrow points from the 9th fret to the (9) fret on the 4th string.

(F#)

(B)

(C)

Same old__

T
A
B

7-6 9 9 7-9-7 9 9 9-7-5 7-9 7-9-7 7-9-9-7 9 9

Verse

(C)

sto - ry, am I real - ly down?__ Same_ old__

mf

T
A
B

6 8 6 8 8 8 6 8 6 8 6 8 8 8 6 8 6 8

(F)

(C)

sto - ry in this one horse town.__ I'm

T
A
B

6 8 6 8 8 8 6 8 6 8 6 8 8 8 6 8 6 8 (8)

C

Fm⁷

walk-ing out___ my shoes, you can't count the tears_ I spill, come__back wo-man, your place_

T 8 8 0 8
A 9 9 0 9
B 10 10 0 10
8 8 8 8

(C)

___ no one can fill. It -'ll be the same old

T
A
B 8 6 8 6 6 8 8 8 8 6 8 6 8

(G)

(C)

sto-ry, yes___ it will.

T 8 10 8 10 10 10 8 10 8 10 8 8
A 8 10 8 10 10 10 8 10 8 10 8 8
B 8 10 8 10 10 10 8 10 8 10 8 8

8va
f P.H. --- 1/2
full 20 18 20 18 19

Gtr. solo 2
(D)

Fig. 2...

This section contains musical notation for a guitar solo in D major. It includes a standard staff with a treble clef and a key signature of two sharps (F# and C#). The notation features eighth and sixteenth notes, some beamed together, and rests. Below the staff is a TAB (Tuning, Action, Bar) system with six lines. The first line is labeled 'T' and the others 'A' and 'B'. The TAB includes fret numbers (8, 10, 12, 14, 16, 17, 18, 19) and a triplet of eighth notes. A 'full' instruction with an arrow points to a specific fret change.

(G) (D)

This section contains musical notation for a guitar solo in D major, with a key signature change to G major (one sharp, F#) indicated by the '(G)' label. The notation includes eighth and sixteenth notes, beamed notes, and rests. Below the staff is a TAB system with fret numbers (8, 10, 12, 14, 16, 17, 18, 19) and a triplet of eighth notes. A 'full' instruction with an arrow points to a specific fret change.

D

This section contains musical notation for a guitar solo in D major, with a key signature change to D major (two sharps, F# and C#) indicated by the 'D' label. The notation includes eighth and sixteenth notes, beamed notes, and rests. Below the staff is a TAB system with fret numbers (7, 9, 10, 11, 12) and a triplet of eighth notes. A 'full' instruction with an arrow points to a specific fret change.

(D)

Gm7

TAB: 10 11 10 12 10

8-10 8 10 10 10

8-10 8 10 10

8-10 8 10 10

(A)

(D)

...Fig. 2 ends

TAB: 10-12 10 12 12 12

10-12 10 12-10 12

10-12 10 12-10 12

10-12 10 12-10 12

w/unison scat singing

12 13 12-10 12 12

13 13 13

Gtr. solo 3 (D)

Gtr. 1 plays Fig. 2 *ad lib.*

TAB: 13 12-10 12 10 (10)

12 10 10-12 12-10 12

10 12 10 12 12-10 12

10 12 10 12 12-10 12

(G)

(D)

TAB: 12 10 10-12 10-12

12-11 12 10-9 11 9 12

10 10-12 10

10 10-12 10

D

10-12 10 10-12 10 12 10 12 10 12-10 12 10 12-12-10-8 10-12 10-12-10 12

full full

(D)

13 12-10 12 10-12-10 12 9 12 10-12 10 10-12 10 10-12 10-12-10 12

full 1/4

(A) (D)

10 12 12 12-10 12 10-9 12 9 12 12

1/4 full

3. Same old

Verse (D)

sto - ry, am I real-ly down? Same old

mp

8-10 8 10 10 10 8-10 8 10 8-10 8 10 10 10 8-10 8 10

(G) (D)

sto - ry, in Earl's Court town. I'm

8-10 8 10 10 10 8-10 8 10 8-10 8 10 10 10 8-10 8 10

D Gm⁷

walk-ing out__ my shoes, you can't count the tears_ I spill, come_ back ba-by, I'm stand-ing by the win-dow

mf

T 10 11 10 11
A 12 12 12 12
B 10 10 10 10

T 10 11 10 11
A 12 12 12 12
B 10 10 10 10

(D) (A)

sill. It -'ll be the same old sto - ry,

T 8 10 8 10 10 10 10 10 10 12 10 12 12 12 12
A 8 10 8 10 10 10 10 10 10 12 10 12 12 12 12
B 8 10 8 10 10 10 10 10 10 12 10 12 12 12 12

(D)

yes___ it will.

full

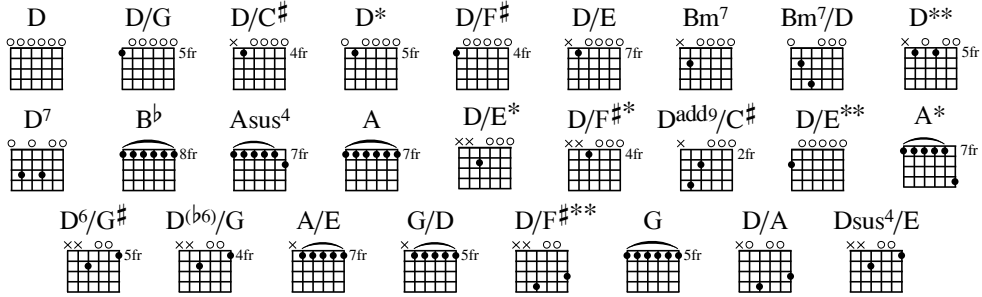
T 10 12 10 12 12 10 10 12
A 10 12 10 12 12 10 10 12
B 10 12 10 12 12 10 10 12

See Here

Words & Music by Rory Gallagher

Gtr. 1 (acous.)

6 = D 3 = A
5 = A 2 = D
4 = D 1 = F#



Intro

Freely ♩ = c. 130

Gtr. 1 (acous.)

Chords: D, D/G, D/C#, D*

mf

Chords: D/F#, D/G, D/C#, D*, D/E, D*, Bm7, Bm7/D

Verse

♩ = 125

D**

D7

Bb

Asus4

A

1. See here, I be - lieve in my dream...

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D** D7 B^b

See here, do you know what I mean?..

TAB

Asus⁴ A D** D7 B^b

Be here, let me tell you what I've seen...

TAB

Asus⁴ A D** D7

Be here and you

TAB

B^b Asus⁴ A

could be in my dream...

TAB

[illegible][illegible]

N.C.

0 2 3 0 2 3/5 0 3 0 3 0 0 2 0 0 0

Verse

D** D7 B^b Asus⁴ A

2. You're near, but as near as far a - way...

TAB

0 0 0 8 8 8 8 8 0 8 7

5 5 3 0 3 0 8 8 8 8 8 7

5 0 0 3 0 3 8 8 8 8 8 7

A

Have no fear, just listen when I say, —

D** D7 B^b A* Asus⁴

that it's clear, — that in time you'll come my way.

TAB

A D** D7 B^b Asus⁴ A*

How near, in a year or just a day? —

TAB

TAB

Instrumental
Freely
N.C.

D/F# D/G D/C# D* D/E D* rit. D/G D/F# D/E**

TAB

Shadow Play

Words & Music by Rory Gallagher

Intro

♩ = 160

Gtr. 1
(elec.)

(D⁵)

(B^{b5})
etc.

(C⁵)

mf w/ variable P.M.
w/crunch dist.+ slapback echo

(D⁵)

Gtr. 2 (elec.)

Gtr. 3 (elec.)

Gtr. 2 w/crunch dist.
Gtr. 3 w/sustain

(B^{b5})

(C⁵)

1. In the

Verse (D⁵) (B^{b5}) (C⁵)

flin - ty light, _ it's mid - night _ and stars col - lide. _
 half light _ on this mad night, I hear a voice in time.

*Gtrs. 1+2

w/variable P.M.

TAB

2 2 2 2 2 2 3 0 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5

0 0 0 0 0 0 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3

*composite part

(2°) Gtr. 3

let ring...w/feedback Gtr. 3 tacet

TAB

12 ^{1/2}

(D⁵) (B^{b5})

Well I Sha- dows run, full flight, _ run,
 look back see a half smile _ then it's gone

P.H.

1/2 1/2 1/2

TAB

12-12 12 12 12 12 14

(C⁵)

(A)

— seek and hide. —————
from sight. Well I'm still not
Won't you tell — me how

T 5 5 5 5 5 5 5 5 (2) 2 2 2 2 2 2 2 2
A 5 5 5 5 5 5 5 5 2 2 2 2 2 2 2 2
B 3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0

T 14 13 15-17-15-13 14 13-15 15
A
B

(B^b)

(C^{sus4})

(C)

sure what part I'll play ————— in this sha-dow play. —
I can find my way ————— in this sha-dow play. —

T (3) 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5
A 3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5
B 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 3 3 3 3 3 3

T (1° + 2°) Gtr. 3 10 7 9
A
B

open out

1.

(Dm) (B^{b5}) (C⁵)

The sha-dow play. _____
The sha-dow play. _____

2. In the

TAB

1 1 1 1 1 1
3 3 3 3 3 3
2 2 2 2 2 2
0 0 0 0 0 0

3 0

3 3 3 3 3 3
3 3 3 3 3 3
1 1 1 1 1 1
0 0 0 0 0 0

5 5 5 5 5 5
5 5 5 5 5 5
3 3 3 3 3 3
3 3 3 3 3 3

5 5 5 5 5 5
5 5 5 5 5 5
3 3 3 3 3 3
3 3 3 3 3 3

(2^o)

full full

12 13 12

full full full

12 13 12 13 12

2.

(C⁵) (Dm)

In this sha - dow play. _____

TAB

5 5 5 5 5 5
5 5 5 5 5 5
3 3 3 3 3 3
3 3 3 3 3 3

5 5 5 5 5 5
5 5 5 5 5 5
3 3 3 3 3 3
3 3 3 3 3 3

1 1 1 1 1
3 3 3 3 3
2 2 2 2 2
0 0 0 0 0

3 0

full full full

12 12 12

full full

12 13 12 13

(B^{b5}) (C⁵)

This sha - dow play. _____

TAB

3 3 3 3 3 3 0 5 5 5 5 5 5 5 5 5 5 5 5 5 3

1 1 1 1 1 1 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3

full full full full (12)

Bridge

(F⁵) (C⁵)

The sounds come crash - ing and I hear laugh - ing. _____

Gtr. 3 tacet P.M. ---

TAB

3 3 5 3 3 1 0 3

1 1 3 3 3 1 0 3

(F⁵) (C)

all those lights just blazed a - way. _____

TAB

1 3 3 3 5 5 5 5 3

(1) (1) 3 3 3 3 3 3 3 3

Chord progression: D⁵ C⁵ 3fr A⁵ open B^{b5}

8va

P.H. full

TAB: 12 12 3 2 0 5-7-5 7-5 (5) 3-5 3-5-3-2

Chord progression: D⁵ C⁵ 3fr A⁵ open B^{b5}

TAB: 3-2-3-2 5-3 2-3 3 3-5 2-3 5-7 5 7 5-7 5-6 8-6-8

Chord progression: D⁵ C⁵ 3fr A⁵ open B^{b5}

hold bend

full

TAB: 5 8 5 8 (8) 6 7 6-8 5 6 7 7 6 7 8 8-8 8

Chord progression: C⁵ D⁵ C⁵ 3fr A⁵ open

full

TAB: 8 8 8 8 8 6-8-6-5

B^{b5}C⁵

D.S. al Coda

3
3 full

Coda

Verse

Gtrs. 1+2

D⁵

C

5

3fr

A

5

open

B^{b5}C⁵

3. Thoughts run wild _ free as a child _ in - to the night. _

Gtr. 3

full 13 13-13

D⁵

C

5

3fr

A

5

open

B^{b5}C⁵

A - cross the screen _ a thin beam of ma-gic light. _

full 13 13 13 (13) 17

(A)

(B^{b5})(C⁵)

Yeah, things, they just don't look the same _

full 18 17 10 7 9

Chord diagrams: D⁵, C ⑤ 3fr, A ⑤ open, B^b5, C⁵

in this sha-dow play. — This sha-dow play. —

TAB: (9) \

P.H. full 12 13 12 12

Chord diagrams: D⁵, C ⑤ 3fr, A ⑤ open

This sha-dow play. —

TAB: full 12 12 12 12 12 12, full 12, full (12) \, full 17 18 17 17

Chord diagrams: B^b5, C⁵

Sha-dow play. — I can't run a - way —

TAB: (17) \, full 5, full, full, full, full, hold bend and R.H. finger tap at 17fr (17)

Chord diagrams: D⁵, C ⑤ 3fr, A ⑤ open, B^b5, C⁵

from this sha-dow play. —

TAB: full 12, full (12), full 12, full 12, full 12, full 12, full 12

Diagram showing guitar fretboard positions for the first system, including a 3-measure phrase and a wavy line indicating a bend or vibrato.

Staff 1 (Melody): Treble clef, key of B-flat major. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). A 3-measure phrase is marked above the first three notes. A wavy line is above the last note.

Staff 2 (TAB): Bass clef. Fret numbers: 10-13-10-8-10. Bends: "full" on 13th fret, "full" on 13th fret. A wavy line is above the last note. A note on the 5th fret is marked with a wavy line and the text "w/open wah".

Staff 3 (Gtr. 4 (elec.)): Treble clef. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). A wavy line is above the last note.

Staff 4 (TAB): Bass clef. Fret numbers: 7-7, 5-5.

Diagram showing guitar fretboard positions for the second system, including a 3-measure phrase and a wavy line indicating a bend or vibrato.

Staff 1 (Melody): Treble clef, key of B-flat major. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). A 3-measure phrase is marked above the first three notes. A wavy line is above the last note.

Staff 2 (TAB): Bass clef. Fret numbers: 17-5, 5. Bends: "full" on 17th fret, "full" on 5th fret. A wavy line is above the last note. A note on the 5th fret is marked with a wavy line and the text "w/open wah".

Staff 3 (Gtr. 4 (elec.)): Treble clef. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). A wavy line is above the last note.

Staff 4 (TAB): Bass clef. Fret numbers: 7-9-10, 3-5-7, 5. Bends: "full" on 17th fret, "full" on 5th fret. A wavy line is above the last note.

D⁵C
⑤
3frA
⑤
openB^{b5}C⁵

Full

T	9	9	7	9	10	3	5	7
A	7	7	5	7	8	1	3	5
B								

D⁵C
⑤
3frA
⑤
open

Full

T	5	9	9	7	9	10
A	3	7	7	5	7	8
B						

B^{b5}C⁵

12-10-9-10-9-10-9-12 9 10-12-10-9-9-9-10-9 12-10

T 3 5 7 5 9-9
A 1 3 5 3 7-7
B

D⁵C
⑤ ⑤
3fr openB^{b5}C⁵

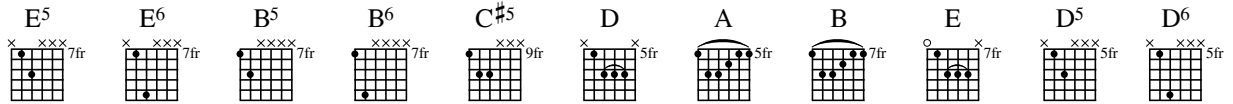
Repeat w/adlib solo to fade

12 12 12 12 12-10-9-10-9 7 9 9-7 10 7 10 7-9-7 10

T 7 9 10 3 5 7 5 9-9
A 5 7 8 1 3 5 3 7-7
B

Shinkicker

Words & Music by Rory Gallagher



Intro

Gtr. 1
(elec.)

♩ = 154
N.C. (E⁵)

f w/dist.

Fig. 1 ----- 1

Gtr. 2 (elec.)

1. Well, in the

Gtr. 1 plays Fig. 1

w/dist.

full

Verse

Gtr. 1 +
Gtr. 2

E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ B⁵ B⁶ B⁵ B⁶ B⁵

shin kick morn - ing, I got - ta kick start to - day, —
C. - C. ma - ma, mo - tor - cy - cle queen, —

2° Gtr. 3

TAB

B⁶ B⁵ B⁶ B⁵ C^{#5} B⁵ E⁵

I'll ride on my ma - chine and I'll be on my way. —
I'm gon - na catch up with you with my light - ning wheels. —

TAB

E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵

Oh! Well, — a burn - ing fe - ver,
Yeah. It's cold black cof - fee,

P.H. full full full full full 1/2 full 1/2 P.H. 1/2 full 1/2 P.H. full

TAB

E⁶ E⁵ E⁶ E⁵ B⁵ B⁶ B⁵ B⁶ B⁵ B⁶ B⁵ B⁶ B⁵

a - woke me up at the dawn, — I
eggs and grease, —

full full

TAB

C#5 B5 E5 E6 E5 E6 E5

did - n't have a choice, I had to car - ry on. _____
 stop in at the truck-stop, I don't wan - na sleep. _____

P.S.-----

TAB 12 11

E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5

Well, my en-gine's ov - er-heat - ing _____ and I'm
 Well it's a shin - kick-in' morn - ing, _____ I'm gon - na

P.S.-----

TAB 12-10-12-10-12-10 0 12 12 12 12 12 12 (14)

B5 B6 B5 B6 B5 B6 B5 B6 B5 C#5

run - ning out of gas, _____ I on - ly got (the) two speeds and it's
 turn up the heat, _____ I'm rac - ing all the truck - ers and I

w/bar-----

TAB 9 11 10 11 (11)

To Coda ☺

B5 E5 E6 E5 E6 E5 E6 E5 E6 E5

slow and fast. _____ Hey! _____ Well, I
 got them heat

Bridge

D

A

got to find a town___ that's got some ac - tion._ I

(1°) Gtr. 3 (elec.)

w/dist.

full

5 7

5 7

5 7

5 7

7

TAB

D

A

B

got to find a place___ that's op - en late_____ right a - way.____ Oh!

rake-----|

(0)

0 2 2 4 4 4

2 2 2

TAB

E⁵

E⁶

E⁵

E⁶

E⁵

E⁶

E⁵

E⁶

E⁵

B⁵

B⁶

B⁵

B⁶

B⁵

Gtr. solo

full

12

11

11

full

11

(11)

9

11

9

11

9

12

12

12

12

12

12

12

10

9

10

9

10

9

11

9

TAB

B⁶

B⁵

B⁶

B⁵

C^{#5}

B⁵

E⁵

full

12

11

11

9

8

9

8

9

8

11

9

9

11

9

11

9

TAB

E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵

full full full full full full

11-9 11-11 11-9 9 9 (9) (16) (0) 14 12 15-12-15-15-15

E⁶ E⁵ E⁶ E⁵ B⁵ B⁶ B⁵ B⁶ B⁵ B⁶ B⁵ B⁶ B⁵

full

12-15-12 14 12 14 16 9 9 11 11 9 9 8 7 8 6 5 6 (6) (0) (0)

C^{#5} B⁵ E⁵ E⁶ E⁵ E⁶ E⁵

full full

10 10 (10) 9 10 10 9 7 9 7 9 7 9 7 9 10 7 9 10

E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵

full full full full full full

(10) (6) 0 12 12 14 14 14 14 14 14 12 11 14 12

B⁵ B⁶ B⁵ B⁶ B⁵ B⁶ B⁵ B⁶ B⁵ C^{#5}

(8)

12 13 12 12 11 14 11 12 11 14 11 14 12 13 12 14 19 19 19 19 (19) 17

B⁵ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵

(8) Well, I

got to find a town

full full

19 19 19 17-16 17-16-17-16-14 12-14 19

TAB

Bridge D A

got to find a town that's got more action

got to find a place

full full full

7 5 7 5 7

TAB

D D⁵ D⁶ D⁵ D⁵ D⁵ A B D.S. al Coda

got to find a place stays open late right a way. Yeah!

got to find a place

(7) (7) 7 7 5 6 8 9

TAB

⊕ Coda E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵

You know I'm

got to find a place

full full full full full full full full full

19 19 19 19 19 19 19 19 19

TAB

C^{#5} B⁵ E⁵

rac - ing all the truck - ers and I got them beat. ____

T
A
B

E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ C^{#5}

Oh. Rac - ing all the truck - ers and I

8^{va}

full full full full full full

19 19 19 19 19 19

T
A
B

B⁵ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ *cont. ad lib sim.*

got them beat. ____ Oh.

8^{va}

full full full full full full 1/2 1/2 1/2 1/2 1/2 1/2

19 19 19 19 19 19 19 19 19 19 19 19

T
A
B

Gtr. solo

E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵

19 17 19

T
A
B

E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵

TAB: 18 9 2 0 12 11

* w/tone control

E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵

TAB: 12 11 (11)

E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵

TAB: 8 11 4 2 0 2 0 2 0 2 0 2 0 2 0 2

E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵

TAB: 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1

E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵

TAB: 4 (4) 16 0 7 0 7 0 7 0 7 0 7 0 7 0 7

E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵

T
A
B

E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵

T
A
B

E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵

T
A
B

E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵

T
A
B

E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵ E⁶ E⁵

T
A
B

E6 E5 E6 E5 E6 E5 E6 E5 C#5
 Ride on my ma-chine and I'll be
 8va
 full
 16 19 19-17-19-17 16 19 19 19-17 (17)

B⁵ E⁵ E

on my way. — Yeah! *ad lib.*

Freely

TAB

9 9 9 7 0 7 9 7 9-9 11 9 11 9

full full full full full full

TAB

11 12 12 11 12 11

full full full full full full full full full full full full full full full full

TAB

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11

(feedback)

full full full

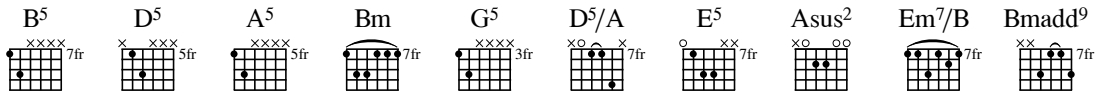
TAB

11 11 11 0 16 0 0 13 9 9 9 7

* pick scrape

Slumming Angel

Words & Music by Rory Gallagher



Intro ♩ = 132

*Gtrs. 1 +2 (elec.)

mf let ring...
w/slight crunch + chorus

*composite part

f

1.

§ Verse

2.

1. You're like a slum-ming an - gel lost on the wrong_

2. Slum - ming_ an - gel lost on the wrong_

(3.) slum-ming an - gel found on the wrong_

Fig. 1...

side of town. — Just wan - na see — the pic - tures,
side of the tracks. I saw you ask — the poor_ kid
side of the tracks. I saw you ask — the poor_ boy

3° w/Fig. 2 fill *sim.*

TAB

7 7 9 9 9 9 9 9 9 9 9 9 9 0 0

D⁵ A⁵ G⁵

tell your man, turn down the sound.
to take the time to show you back.
to take the time to show you back.

Go

T
A
B

7 7 (5) 7 7 5 3 3 5 5 5 5 5 2 3 2 3 2 3 2 3 5

[illegible]

blown a - way _ like a
 end _ up dying like a
 don't you know, You're like a

slum - ming an - gel lost on the wrong ____

B5 D5 A5

TAB

0 0 9 7 9 7 9 7 9 7 0 0 7 5 7 5 5 5 5 5 5 5

Side of Town

To Coda 1. 2. B⁵

side of town. _____ Slum-ming an - gel

...Fig. 1 ends Fig. 2 -----}

Gtr. 2 w/dist. Gtr. 2 w/dist.

D⁵ A⁵ Bm

don't you know your way _____ a-round? Yeah! _

Gtr. 1

Solo B⁵ D⁵ A⁵

f Gtr. 2 plays Fig. 1

full

10 7 9 7 10 7 10 7 10 7 9 7

B⁵ B⁵ cont. sim

8va-----

P.M.----- P.H.-----

1/2 1/2

9 (9) 7 9 7 7 9 7 7 9 7 9 7 9 7 9 7 9 7

D⁵ A⁵ G⁵

full 1/2 full

9 (9) 7 9 7 9 (9) 7 9 7 9 7 10 7 9

Bm D^5/A E^5

3 8^{va} P.H. $1/2$ $1/2$ $1/2$

TAB

A^5 B^5 D^5 A^5

8^{va} 3 P.H. 3

TAB

B^5 B^5

3 w/octave divider + slight P.M.

TAB

D^5 A^5 B^5

open out full full full full full

TAB

Bridge (E^5)

Straight out of hea - ven don't you know where _ you _

Gtr. 2

TAB

D⁵ A⁵ B⁵

let me show you a - round. Yeah! _____

full 9 (9) 7 10 full

TAB 7 5

Outro B⁵ D⁵ A⁵ B⁵

Gtr. 2 cont. w/sim. rhythm

10-7-10 (10) full 7 10 11-9 (9) 7-9 P.H.-----

TAB X X 7

B⁵ D⁵ A⁵ B⁵

P.H.-----

full full (0)

TAB 7 9 7 9 7 9 7 5 7 5 7 9 7 9 (9)

Gtr. 2

E	D	B	E	D	B
③	③	④	③	③	④
9fr	7fr	7fr	9fr	7fr	7fr
	3			3	

B⁵

w/octave divider (8vb)

full 10 7 9 7 9 7 10 10 9 (9) 7 9 7 9 7 6

TAB

Freely

Em⁷/B Bmadd⁹ Bm

3 3

TAB 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9

A^{7*}

Musical notation for the A^{7*} section. The system includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes. The bass staff contains a simple bass line. Below the bass staff is a tablature for guitar, with strings T, A, and B labeled. The tablature includes fret numbers (0, 2, 5) and a 3-measure triplet at the end.

D

Musical notation for the D section. The system includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The treble staff contains a melodic line with a 3-measure triplet. The bass staff contains a simple bass line. Below the bass staff is a tablature for guitar, with strings T, A, and B labeled. The tablature includes fret numbers (0, 2, 3) and a 3-measure triplet. The lyrics "Tell me su-gar ma-ma, Where in the world you get your su-gar from." are written below the treble staff.

A^{*}

Musical notation for the A^{*} section. The system includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The treble staff contains a melodic line with a trill. The bass staff contains a simple bass line. Below the bass staff is a tablature for guitar, with strings T, A, and B labeled. The tablature includes fret numbers (0, 5, 7, 14) and a 1/2 measure. The lyrics "Way down in Lou-i-si-a-na, I been work-in' on your dad-dy's su-gar farm." are written below the treble staff.

E E⁷

D

Musical notation for the E E⁷ and D section. The system includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The treble staff contains a melodic line with a 3-measure triplet. The bass staff contains a simple bass line. Below the bass staff is a tablature for guitar, with strings T, A, and B labeled. The tablature includes fret numbers (0, 1, 2, 3, 5, 7) and a 1/2 measure. The lyrics "Way down in Lou-i-si-a-na, I been work-in' on your dad-dy's su-gar farm." are written below the treble staff.

A

E

Musical notation for the A and E section. The system includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The treble staff contains a melodic line with a 1/4 measure. The bass staff contains a simple bass line. Below the bass staff is a tablature for guitar, with strings T, A, and B labeled. The tablature includes fret numbers (0, 2, 5, 7) and a 1/4 measure. The lyrics "Way down in Lou-i-si-a-na, I been work-in' on your dad-dy's su-gar farm." are written below the treble staff.

a tempo

A*

They're brag-gin' a-bout you babe, he, he, he, he, brag-gin' a-bout you all o - ver

Musical score for section A*. It features a vocal line with lyrics, a guitar line with a capo on the 2nd fret, and a bass line. The guitar line includes a 'full' pickup and a 1/4 note pickup. The bass line has a 5-7-3-0 sequence.

town.

Continuation of section A*. The guitar line features a 'full' pickup and a 15-13-12 sequence. The bass line has a 14-14-14-14-14-14 sequence.

D

Brag-gin' a-bout you babe, — brag-gin' a-bout you all o - ver

Musical score for section D. It features a vocal line with lyrics, a guitar line with a capo on the 2nd fret, and a bass line. The guitar line includes a 'full' pickup and a 1/4 note pickup. The bass line has a 3-5-7 sequence.

(A)


town. —

Musical score for section (A). It features a vocal line with lyrics, a guitar line with a capo on the 2nd fret, and a bass line. The guitar line includes a 'full' pickup and a 1/4 note pickup. The bass line has a 14-14-14-14-14-14 sequence.

(D)

5 7-5-7-5 7 5-7 5-7-5 7 5-7 5-7-5 7-7-9 7-9-7 5-7 5-7 5 7-5 7

(A)



8 5 7-5 5-7-5 5 5-7-5 7-0-0-5-7 5-7-5 5-7-7-5-7-5-7-7-2-13 9-11 9-11-9-11-9-11-9-11-9

(D) (A)

full 1/4 1/2 1/4

mp

2 2 0 5 5 7 5

(A)

I like my cof-fee sweet in the morn - in', you know how I like my tea at night.

System (A) musical notation. It consists of a vocal line, a piano accompaniment line, and a guitar TAB line. The vocal line has two measures of music with lyrics. The piano line has two measures of music. The guitar TAB line has two measures of music with fret numbers and a 1/2 note bend.

D

I like my cof-fee sweet in the morn - in',

Harm. -----

f

full

System D musical notation. It consists of a vocal line, a piano accompaniment line, and a guitar TAB line. The vocal line has two measures of music with lyrics. The piano line has two measures of music, including a harmonic line. The guitar TAB line has two measures of music with fret numbers and a full bend.

A⁷

You know how I like my tea at night. Yeah,___

mf

System A⁷ musical notation. It consists of a vocal line, a piano accompaniment line, and a guitar TAB line. The vocal line has two measures of music with lyrics. The piano line has two measures of music. The guitar TAB line has two measures of music with fret numbers and a *mf* dynamic marking.

E

(D)

come on Lou-i - si - a - na,___ I just want you to treat me right.

f

full

System E and (D) musical notation. It consists of a vocal line, a piano accompaniment line, and a guitar TAB line. The vocal line has two measures of music with lyrics. The piano line has two measures of music. The guitar TAB line has two measures of music with fret numbers and a full bend.

A (A⁷) (A⁶) (A(b⁶)) A E

TAB: 2 0 3 0 3 0 3 0 2 2 2 2 0 2 1 0 1 1 0 1 2 0 0

(A)

TAB: 15 15 15 12-14-12 12-14-12-15 15 15 15 (12) 12-14 12-14-12 14-12

TAB: 14 0 15 15 13 13 12 12 14 14 14 12 12 14 7-7-7-7-7-7-5 7-7-7-7-7-7 6-6-6-6-6-6 7-7-7-7-7-7 5-7-5 7 7-5 7

(D)

TAB: 5 7 0 5 7 7 8 5 7 7 7 5 7 5 5 7 5 7 5 7 5 7 5 8 5 7 5 7

(Feedback)

TAB: 2 4 2 4 2 4 2 4 2 4 2 4 2 3 2 3 0 3 0 3 0 3 12 X 2 7 9 12-14-12 2 0 0

full

15

15-13-14

13-12-14

12-13-12-13-12-13-12-13-12-13-12-13-12-14

1/2

E

(D)

full

full

full

full

5-7-5-7

full

full

full

full

full

full

full

7-(7)-5

7-5-7-5-7

5-4

(4)-3-2

A

12/8

12/8

(Strike body of guitar with fist)

2-2-2-2-2-2-2-2-2-2-2-2-2-2-2-2-2-2

0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0

A*

ma - ma, su - gar ma - ma, yeah, hey. Su - gar

1/4

6-5-7-5

6-5-7-5

D (A)

ma-ma, su-gar ma-ma,

T 3 10 13 13 13 12 (12) 10 12 15 13 15 13 15 13 15 13 13 13 13

A 2 12 12 12 12 12 12 14 14 14 14 14 14 14 14 14 14 14

B 0 10/11 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

(E) D

come on Lou - i - si - a - na, hey,

T 2 0 2 0 2 3 0

A 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0

Freely

N.C. A

Ooh, ooh, ooh, ooh. I just want you to treat me right.

T 15 15 15 15 13 15 13 13 12 14 (14) 2 2 0

A 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

a tempo

B^b7 A

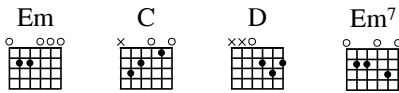
T 2 12 14 12 12 15 15 13 13 12 12 14 14 12 12 14 12 17 1 2 2 2 0 1 0

A 0

B 0

Tattoo'd Lady

Words & Music by Rory Gallagher



♩ = 130

Gtr. 1 (elec.)

Verse

Em

C

D

f w/crunch dist.



Thank-you! Two, three, four.

1. Tat - too'd la - dy,
loud-speaker, say ____

beard-ed ba - by,
the fire-eater is a

Em

Em

C



they're my ____ fa - mi - ly. ____
real fine ____ sight to see. ____

When I was lone - ly,
Yeah, he's a death cheat - er, some kind - a

D

Em

Em



some-thing told me ____ where ____
cen - tral heat - er. Be sure to

I could al-ways be.
save a seat ____ for me.

Where I ____ could
Let me tell you a - bout

C

D



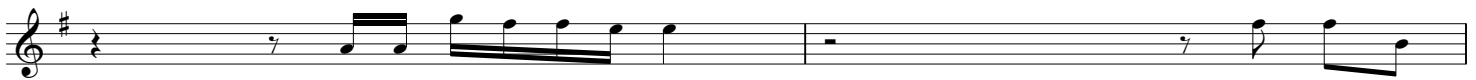
push the pen - ny ____
wick - ed Sa - die,

if you got an - y, you'll meet me down
she's ____ no baby.

The law

Em

Em



at the shoot-ing gal - le - ry.
came and tried to close the side - show down.

But soon she had the

Yes I'm a

C

D



fair - ground ba - by ____
D. A. cheer - ing,

won - der what made me ____
the police chief wearing

Em

cont. in stave



fall ____ for the pearl - y queen. ____
her gar - ter for a crown

Wow! I }
I }

Chorus (A⁵) (E⁵) (E⁵) (C[#]m) (B)

spent my youth_ un - der a can - vas ____ roof as I roamed_ from town_ to town.

2° w/ ad lib. fill

TAB

2	2	4	2	2	2	4	2	2	2	4	2	2	2	4	2	2	2	4	2	2	2	4	2	9	7
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	11	9
																								9	7

(E) (A⁵)

I'm not fool - in' when I say I

2° w/ ad lib. fill

TAB

9	9	9	9	9	9	2	2	4	2	5	4	2
9	9	9	9	9	9	0	0	0	0	0	0	0
7	7	7	7	7	7	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0

(E⁵) (C[#]m) (B)

got no school - in'. Nev - er got the school - bell sound.

etc.

2° w/ ad lib. fill

TAB

2	2	4	2	5	2	4	2	4	4	4	4	4	4	4	4	7	7	7	7	7	7	7	0
0	0	0	0	0	0	0	0	4	4	4	4	4	4	4	4	8	8	8	8	8	8	8	0
																9	9	9	9	9	9	9	0
																7	7	7	7	7	7	7	0

(A) (C[#]m) (G[#]m)

From the ca - ra - van_ I hear the fair - ground band_ sound - ing good as they_ can be.

mf

TAB

5	5	5	5	5	5	4	4	4	4	4	4	4	4	4	4	4	4
6	6	6	6	6	6	5	5	5	5	5	5	5	5	5	5	5	5
7	7	7	7	7	7	6	6	6	6	6	6	6	6	6	6	6	6
5	5	5	5	5	5	4	4	4	4	4	4	4	4	4	4	4	4

(B⁵) (A) (C[#]m)

You know I can't be found. If you look a - round

TAB 4 4 4 4 4 4 4 4 (7) 4 5 5 6 7 7 5

(G[#]m) (B⁵) To Coda ☐

to - mor - row we'll be gone by dawn. All right.

TAB 4 4 4 4 4 4 4 4 (0) 4 4 4 4 4 4 4 4

Piano solo (Em) (C) (D) (Em)

TAB 0 0 0 0 1 1 3 3 3 3 2 0 0 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0

(Em) (C) (D)

TAB 0 0 0 0 3 3 3 3 3 3 0 1 0 0 0 0 2 0 3 0 3 0 0 0 0 0 0 0

(Em)

TAB 3 3 3 3 3 3 0

Solo

(A)

f

full

12 15

TAB

(E)

(E) (C#m) (B)

full

12 15

TAB

(E)

(A)

3

3

13 13-13 12-14-12-15-14-12 14 12-14-12 15-14-12-15-15-14-12-15-14-12 14 14-12 14 14-12 14-12

TAB

(E) (C#m) (B)

full

13 12-12 13-13 14-14 14 7 9 7 9-9 9 9 9 10 9 (9) (7)

TAB

(A) (C#m) (G#m)

3

3

3

5 7 5 5 7 5 6 5 7 5 2 4 5 7 5 4 5 4 6 4 6 4 6 4 6 4 4 6 4 4 6 4 6 6

TAB

(Em)

f

12 15 12 15 12 15 12 15 12 15 12 15

T
A
B

(D)

12 15 12 15 12 15 12 15 12 15 12 15

T
A
B

(Em)

12 15 12 15 12 15 12 15 12 15 12 15 12 15

T
A
B

12 15 12 15 12 15 12 15 12 15 12 15 12 15 15 12 15

T
A
B

(C)

3

(D)

15 12 15 12 15 12 15 12 15 12 14 12 14 15

12 13 12 14 12 11 12 11 14

T
A
B

(Em)

TAB: 14 11-12-14-12-11 14 11-12-14-12-11 14 11-12-14 12-11-12-14-14-12-11 14-12-11 14 11-12-11 14 11 12-11

(Em) (C) (D)

TAB: 14 12 14 12 14 12-14-12 14 12 14-12 15 12 14 12-14 15 12-14 12-14 15 12

(Em)

TAB: 14 12-14 15 12-14 12-14 15 12-14 12-14 12-14 12-14 14 12 14 12-12 14 (0) (0)

(Em) (C) (D)

TAB: 10 10 10 10 10 10 10 (10) 8-10-8 9 10 10 10 10 10 10 10 (10) 8-10-8 9

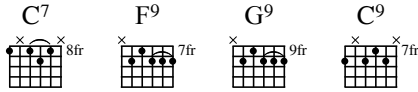
TAB: 9 8 10 10 10 10 10 10 10 10 10 10 10 10

(Em) (Em) (C)

7 0 10 0 7 0 10 0 7 0 10 0 7 0 10 0 7 0 10 0 7 0 10 0 7 0 10 0

The Loop

Words & Music by Rory Gallagher



♩ = 204 ♩ = ♩^3

Gtrs. 1+2
(elec.) (C7)

mf w/dist. + octivider

The first system of guitar notation. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes, including triplets. The bottom staff is a tablature with six lines, showing fret numbers (8, 9, 10) and techniques like bends and slides.

(F7) (C7)

The second system of guitar notation. The top staff continues the melodic line. The bottom staff shows fret numbers and techniques, including a double bar line in the middle of the system.

(G7) (F7) (C7) 1.

The third system of guitar notation. The top staff continues the melodic line. The bottom staff shows fret numbers and techniques, including a double bar line and a first ending bracket labeled '1.'.

2. Gtr. 1 Gtr. 2 tacet

The fourth system of guitar notation. The top staff shows a melodic line with triplets. The bottom staff shows fret numbers and techniques, including a double bar line and a second ending bracket labeled '2.'.

(F7) (D7/F#) (G7)

The fifth system of guitar notation. The top staff continues the melodic line. The bottom staff shows fret numbers and techniques, including a double bar line and a final ending bracket.

(C7)

First system of guitar notation for the (C7) chord. The top staff shows a melodic line in G major with a key signature of one flat (Bb). The bottom staff shows the fretboard positions for the T, A, and B strings across three measures. The fret numbers are: Measure 1 (T: 9, A: 8, B: 10), Measure 2 (T: 10, A: 10, B: 10), Measure 3 (T: 8, A: 9, B: 10).

(F7)

(C7)

Second system of guitar notation. The top staff shows a melodic line. The bottom staff shows the fretboard positions for the T, A, and B strings across three measures. The fret numbers are: Measure 1 (T: 10, A: 10, B: 10), Measure 2 (T: 8, A: 9, B: 10), Measure 3 (T: 10, A: 10, B: 10).

(G7)

(F7)

(C7)

Third system of guitar notation. The top staff shows a melodic line. The bottom staff shows the fretboard positions for the T, A, and B strings across three measures. The fret numbers are: Measure 1 (T: 12, A: 12, B: 12), Measure 2 (T: 9, A: 10, B: 10), Measure 3 (T: 8, A: 9, B: 10).

Harmonica solo

Gtr. 1

C7

Harmonica solo section. The top staff shows a melodic line for Gtr. 1. The bottom staff shows the fretboard positions for the T, A, and B strings across four measures. The fret numbers are: Measure 1 (T: 9, A: 8, B: 8), Measure 2 (T: 9, A: 8, B: 8), Measure 3 (T: 9, A: 8, B: 8), Measure 4 (T: 9, A: 8, B: 8).

w/clean tone
Gtr. 2 tacet

F9

C7

G9

Fourth system of guitar notation. The top staff shows a melodic line. The bottom staff shows the fretboard positions for the T, A, and B strings across five measures. The fret numbers are: Measure 1 (T: 8, A: 7, B: 8), Measure 2 (T: 8, A: 7, B: 8), Measure 3 (T: 9, A: 8, B: 8), Measure 4 (T: 9, A: 8, B: 8), Measure 5 (T: 10, A: 9, B: 10).

1. 2.

F⁹ C⁷ G⁹ C⁷ Gtrs. 1+2

w/dist. + octivider

(F⁷) (C⁷)

1/2 1/2 full

(F⁷) (D⁷/F[#]) (G⁷)

1/2 1/2

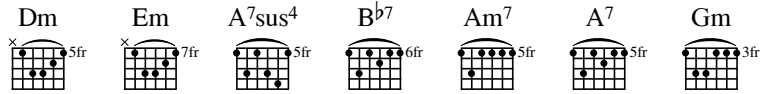
Gtr. 1 N.C. Gtr. 2 tacet

3 3 3 3

3

They Don't Make Them Like You Anymore

Words & Music by Rory Gallagher



Intro

$\text{♩} = 174$ $\text{♩} = \text{♩} \text{ (triple)}$

Gtr. 1 (elec.) (Dm) (Gm) (Dm) (B^b7) (A⁷)

mf rake- -| w/clean tone rake- -|

T 10-12-13 12 13 12 10 12-13-15 (15) 10-12-13 12 13 12 10 12-10 10 (10)

A 10

B 10

Gtr. 2 (elec.)

mf rake- -| w/clean tone rake- -|

T 10-12-14 12 14 12 10 12-14-15 (15) 10-12-14 12 14 12 10 12-10-9 (9)

A 10

B 12

(Dm) (Gm) (A⁷)

1. They don't make -

mf rake- -| cont. in slashes

T 10-12-13 12 13 12 10 12-13-15 (15) 17-15-13-15-13-12 13-12 15-14

A 10

B 10

Gtr. 2 tacet

T 10-12-14 12 14 12 10 12-14-15 (15) 13-11-10-11-10 10-12-10-9

A 10

B 12

Verse

Dm Em Dm A⁷sus⁴

them like you an - y - more. That's for sure. And when
close to you I'm not sure if I'm real - ly there with my feet

Dm Em Dm A⁷sus⁴ B^b7

they made you they made sure they threw a - way the mould.
on the ground but my head's lost in the air.

Am⁷ D⁵ 5fr E⁵ 7fr F⁵ 8fr E⁵ 7fr D⁵ 5fr E⁵ 7fr F⁵ 8fr E⁵ 7fr B^b7

It comes as no sur - prise to me
Oh how I wish you could see

Am⁷ D⁵ 5fr E⁵ 7fr F⁵ 8fr E⁵ 7fr 1. A⁷sus⁴ 2. A⁷sus⁴

that I wan - na be in your vi - ci - ni - ty.
that I'd love to be in your vi - ci - ni - ty.

2. If I stand

Bridge

Dm Gm Dm A⁷sus⁴ A⁷

Where would I go, what would I do if you should run from me?

Dm Gm Dm A⁷sus⁴ A⁷ *cont. in stave*

How does it show when you're to lose? Will you ex - plain to me?

(Gm)

(Am)

There's some - thing grow - ing, _____ there's some - thing show - ing, _____

mp let ring...
w/pinched harm. ad lib.

TAB

3 3 3 5 3 3 5 5 5 7 5 5 7

(Dm⁷/F)(A⁷sus⁴)(A⁷)

There's some - thing won't let me be. Yeah.

f

TAB

5 6 5 7 5 6 5 7 3 0 2 3 2 10

Solos

Dm

Em

Dm

A⁷sus⁴A⁷

2° play rhythm slashes (Piano solo)

full

TAB

12 10 10 10 12 10 13 13 10 12 13 12 10 10 9 12

Dm

Em

Dm

A⁷sus⁴A⁷B^{b7}

TAB

9 10 9 10 9 12 10 9 7 9 10 12 9 9 10 9 10 12 13 13 12 10 13 12 10 13 12 10 8 10 10 9 10

Am⁷ D⁵ 5fr E⁵ 7fr F⁵ 8fr E⁵ 7fr

3

9-10-9 12 9-10-12 14 13-13 14 13 13-12-10

full full

D⁵ 5fr E⁵ 7fr F⁵ 8fr E⁵ 7fr B^b7 Am⁷

3

12-10 13-12-10 10 12-10-12-10 12-10-12 10-10-12 10-12-10 12-10-12-10

full

D⁵ 5fr E⁵ 7fr F⁵ 8fr E⁵ 7fr 1. A⁷sus⁴ 2. A⁷sus⁴

3

12-10 12 10-12 10-12 10-12 10-12 10-12 13

full

Bridge

Dm Gm Dm A⁷sus⁴ A⁷

Where would I go, what would I do if you should run from me?

Dm Gm Dm A⁷sus⁴ A⁷ cont. in stave

How does it show when you're to lose? Will you explain to me?

(Gm) (Am)

There's some - thing grow - ing, _____ there'e some - thing show - ing. _____

mp let ring...
w/pinched harm. ad lib.

TAB

3 3 3 5 3 3 5 5 5 7 5 7

(Dm7/F) (A7sus4) (A7)

There's some - thing won't let _____ me be. _____ 3. They don't make _

TAB

5 6 5 7 5 6 5 7 3 0 3 2

Verse

(Dm) (Em) (Dm)

_____ them like you _____ an - y - more. _____ That's _
_____ that one day _____ ev - 'ry - thing comes _____ to him _____

mf

TAB

7 5 7 (7) 7 6 8 (8) 7 5 7 (7) 5

(A7sus4) (Dm) (Em) (Dm)

_____ for sure. _ And when _____ they made you _____ they made sure they threw a - way _
_____ who waits. _ Well that _____ may - be so _____ but you know _____ it might be _____

TAB

7 7 7 7 7 5 7 (7) 7 6 8 (8) 7 5 7 (7) 5

(A⁷sus⁴) (B^b7) (Am⁷)

the mould. Oh how I wish you could be
too late. Oh how I love you to see

2° play slashes

T
A
B

7 7 7 7 6 7 6 6 6 6 6 5 5 5 5 5 5 5 7 8 7 5 7

D 5fr E 7fr F 8fr E 7fr B^b7 Am⁷

I wan - na be in your vi - ci - ni - ty.
that I'd wan - na be in your vi - ci - ni - ty.

T
A
B

5 7 8 5 7 8 5 7 5 8 8 7 6 6 6 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

D 5fr E 7fr F 8fr E 7fr

1. (A⁷sus⁴) 2. (A⁷sus⁴)

cont. in stave

4. Well I've heard

T
A
B

5 7 8 5 7

Outro Solo

(Dm) (Em) (Dm) (A⁷sus⁴)

f

full

T
A
B

13 12 10 13 12 10 13 12 10 13 12 10 13 12 10 13 12 10 10 10 9 10 9 10 9 10 12 10 13 13

(Dm) (Em) (Dm) (A⁷sus⁴) (B^{b7})

TAB: 13-12-10 12 10 10 12 10 9 10 12 10 9 10 13 full

(Am⁷) (Dm) (B^{b7})

TAB: 13 10 13 10 12 12 10 7 12 10 12 10 12 8 10 11 12 12 full

(Am⁷) (Dm) (B^{b7})

TAB: 12 10 9 10 9 12 10 12 7 7 5 7 8 6 8 6 7 6 8 (8) 6 8 6 7 6 1/2

(Am⁷) (Dm) (B^{b7})

TAB: 8 (8) 6 7 8 6 8 10 8 10 8 6 8 6 5 7 5 6 7 5 6 8 8 6 5 6 5 8 6 5 7 5 1/2

(Am⁷) (Dm) (even ♩) (B^{b7})

TAB: 8 6 5 6 5 6 8 6 8 10 8 10 12 12 17 (10) 12 10 12 12 10 12 10 8 10 8 10 12 10 12 10 wavy

(Am⁷) (Dm)

3 3

full full full full full

12 10-12 (12) 10-12-12 13 12 (12) 10-12-10 12 10 12 12

Gtr. 1 (Dm) (Gm) (Dm) (B^b7) (A⁷)

3 3 3

rake-- - | rake-- - |

10-12-13 12 13 12 10 12-13 15 (15) 10-12-13 12 13 12 10 12-10 10 (10)

10 10 10

Gtr. 2

3 3

rake-- - | rake-- - |

10-12-14 12 14 12 10 12-14 15 (15) 10-12-14 12 14 12 10 12-10 9 (9)

10 10 10

(Dm) (Gm) rall. (A⁷) (Dm)

3 3 3 3

rake-- - |

10-12-13 12 13 12 10 12-13 15 (15) 17-15-13-15-13-12 13-12-10-12-10-9 10

10 10 10

3 3 3 3

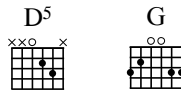
rake-- - | w/vol. swells

10-12-14 12 14 12 10 12-14 15 (15) 13-11-10-11-10 10 12-10-12-10-9 0 3 2 0

10 10 10

Walk On Hot Coals

Words & Music by Rory Gallagher



Intro

♩ = 118

Gtr. 1
(elec.)

(D⁵) (C⁵) (G⁵) (D⁵) (D⁵) (C⁵)

mf w/crunch dist.

(G⁵) (D⁵) (D⁵) (C⁵) (G⁵) (D)

Gtrs. 1+2 (elec.)

tr w/crunch dist.

Gtr. 2

(D⁵) (C⁵) (D⁵) (C⁵) (D⁵) (C⁵) (D⁵) (C⁵) (D⁵) (C⁵) (D⁵) (C⁵)

Chords: D⁵, C (3fr), D⁵, C (3fr), A (3fr), C (3fr), G

T: 3 3 3 8
A: 2 2 2 8
B: 0 0 0 8

Chords: D⁵, C (3fr), D⁵, C (3fr), A (3fr), C (3fr), D⁵, C (3fr), D⁵, C (3fr), A (3fr), C (3fr)

T: 5 5-7 5 5-7 5 5-7 5-7 8 8 8 8-6-8 6 7-7 (7)
A: 5 5-7 5 5-7 5 5-7 5-7 8 8 8 8-6-8 6 7-7 (7)
B: 5 5-7 5 5-7 5 5-7 5-7 8 8 8 8-6-8 6 7-7 (7)

Chords: G, D⁵, C (3fr), D⁵, C (3fr), A (3fr), C (3fr), D⁵, C (3fr), D⁵, C (3fr), A (3fr), C (3fr)

1. Well I lost_

T: 7 8 7-7 6 8-8 (8) 6 7 7 10-11 10 10-13 13
A: 7 8 7-7 6 8-8 (8) 6 7 7 10-11 10 10-13 13
B: 7 8 7-7 6 8-8 (8) 6 7 7 10-11 10 10-13 13



Verse (D⁵)

— my shirt — in a card game in which I nev - er had a chance.
— my job — at the week - end and I was back out on the street.
— it all down at the race - track all the way my horse led the field.
throw away — my lucky penny — my rabbit's foot and gypsy ring.

Gtrs. 1+2

Gtr. 2 sim.ad lib. (p)

T: 3 3 3 8
A: 2 2 2 8
B: 0 0 0 8

Well I lost_
Well I lost_
Spent it all_
Throw a -

T 3 3 3 3 3 3 5 2 3 3 3 3 3 3
A 2 2 2 2 2 2 5 2 2 2 2 2 2 2
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

(G⁵) (D⁵)

— my shirt in a card game
— my job at the week - end
— down at th race - track
way my lucky penny

in which I nev - er had a chance.
and I was back out on the street.
all the way my horse led the field.
my rabbit's foot and gypsy ring.

let ring...

T 3 3 3 3 3 3 3 1 3 3 3 3 3
A 0 0 0 0 0 0 0 3 0 0 0 0 0
B 3 3 0 0 0 0 0 0 0 0 0 0 0

The
No
But
Not

T 2 2 2 2 2 2 5 2 3 3 3 3 3 3
A 0 0 0 0 0 0 5 2 2 2 2 2 2 2
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

(A⁵)(G⁵)

deck was marked, the game was rigged. You could not tell at a glance. way to get a dol - lar but I spend it at the roulette wheel. it was a hoax, the mare was doped a length to win she fell down on her knees. gonna gamble on my ba - by this los - ing streak I might not win.

T 2 2 2 2 2 2 2 0 3 3 3 3 3 3 3 3 3 3 3 3
A 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 3 3

(D⁵)

1, 3.

2, 4.

To Coda ☐

2. Well I lost _
4. I think I'll _

T 3
A 2 2 2 2 2 2 2 5 2 2 2 2 2 2 2 2 2 2 2 2
B 0 0 3 0 0 0 0 3 0 0 3 0 0 0 0 0 0 3 0 3

Chorus (F)

(Am)

(D⁵)

Walk _ on hot _ coals _ sleep on a bed of nails.

T 1
A 2
B 3

(F)

(Am)

Walk _ on thin _ ice, skate on ra - zor-blades.

T 3
A 2
B 0 0 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

The image shows a musical score for the song "Got My Little Girl Beside Me". It consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of two sharps (F# and C#). It starts with a whole rest, followed by a half rest, and then a melody starting on D5. The lyrics "Got my lit-tle girl _ be - side _ me," are written below the vocal line. The middle staff is the piano accompaniment, also in treble clef with the same key signature. It features a rhythmic pattern of eighth and sixteenth notes, with some chords. The bottom staff is the guitar accompaniment, written in a standard six-string format with strings labeled T (Treble), A (Acoustic), and B (Bass). It includes fret numbers (0, 2, 3, 5) and a 3/4 time signature. The score is divided into measures by vertical bar lines.

(Em) (D⁵) NC

no mat - ter what else_ fails._ Yeah.____

Capo 2

TAB

3 3 3 2 2 0 2 0 2 5 2 3 3 10 12

[illegible]

The image shows a musical score for guitar. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, including a triplet of eighth notes. Above the melody, there are annotations: "(G⁷)" with a wavy line, and "(swung)" with a swung eighth note symbol. The bottom staff is a guitar tablature with six lines. It contains fret numbers (13, 10, 13, 10, 13, 10, 13, 10, 13, 10, 12, 12, 13, 12, 10, 12, 10, 12, 10, 12, 10, 12, 10, 8, 10, 8, 10, 8) and dynamic markings: "full" and "1/4".

(G⁷)(D⁵)*D.S. al Coda*

3. Well I spent

TAB (7) 8 8 8 (8) 6-8-6 6 7-7 7 6-7-8-6-7-8 6-7-8-6-7-8-6-7-8 full

♣ *Coda*

(F)

(Am)

Walk on hot coals sleep on a bed of nails.

TAB 1 1 2 3 3 1 0 1 2 2 0

(D⁵)

(F)

Walk on thin ice,

TAB 3 3 3 2 0 2 5 2 3 3 3 2 0 2 2 0 1 2 3 3 1

(Am)

(D⁵)

skate on ra-zor-blades. Got my

TAB 0 1 2 2 0 3 3 3 2 0 2 5 2 3 2 2 2 2 0 2 0

(F) (Em)

lit - tle girl___ be - side___ me no mat - ter what else___ fails.__

TAB 1 2 3 3 1

(D⁵)

1. 2.

Yes I___

TAB 3 2 0 3 2 0 2 5 2 3 3 2 2 0 0 2

Outro Solo

(F) (Em) (D⁵)

mp full full

TAB 12 12 12-10 12 (12) slash 12 10 12 10-12

(F) (Em) (D⁵)

let ring...

full full

TAB 13 12 12 13 12 12-10 12 (12) slash

(F) (Em) (D⁵)

rake-- -| rake-- -| rake-- -|

1/2 1/2

TAB

10-12-12 (12) 10-12-10 12-(12) 10-12-12 (12) 10-12-10 12-(12) 10-12-10

(F) (Em)

3

1/2 1/2

TAB

12-12 12-12 12 10-12 10-12 10-12 10-12 10-12 10-12 10-12 8-10 10-12 10-12 12

(D⁵) (F)

1/4 1/4

TAB

12-10 0 10-0-10-0-10-0-10-0-10-0-10-0 10 12

(Em) (D⁵) (F)

gradual bend

1/2

P.M.-----|

TAB

12-10 10-8 (8) 8-10-10-10 10-12 10 12-10-0-12-10-0-12-10-0-12-10-0-12-12

(Em) (D⁵)

P.M.-----

TAB

12-10-0-12-10-0-12-10-0-12-10-0-12-12 12-10-0-12-10-0-12-10-0-12-10-0-12-12

(F) (Em)

P.M.-----| P.M.-----|

T			
A	12-10-0-12-10-0-12-10-0-12-10-0-12-12	12-10-0-14-12-0-15-12-0-14-12-0-15-0	15-12-0-14-12-0-15-12-0-14-12-0-12-0
B			

(D⁵) (F) > >

P.M.-----| open out...

T			
A	12-10-0-12-10-0-12-10-0-12-10-0-12-12	10-12-10-12-12-10-0-12-10-0-12-10-0-12-10	0-12-10-0-12-10-0-10-10-0-12-10-0-12-10
B			

(Em)> > > (D⁵)> > > > > >

open out and build rhythm ad lib. on repeats

T			
A	0-12-10-0-12-10-0-10-10-0-12-10-0-12-10	0-12-10-0-12-10-0-10-10-0-12-10-0-12-10	0-12-10-0-12-10-12-12-12-12-12
B			

Piano Solo

(F) (Em) (D⁵) Play 9 times

f

T	1	1	0	0	0	3	3	3	3	3	3	0	3	3	3	3	3	0
A	1	1	0	0	0	2	2	2	2	2	2	0	2	2	2	2	2	0
B	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	3	3	0	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0
	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

(D⁵) (C⁵) (G⁵) (D) (D⁵) (C⁵) (G⁵) (D)

T	3		3	3	2	3	3	2
A	2		3	3	3	3	3	3
B	0	5	0	0	0	0	0	0
		3	X	3			3	

What's Going On

Words & Music by Rory Gallagher

$\text{♩} = 183$

Gtr. 1 (elec.) **D⁵**

Gtrs. 1+2 (elec.)

D⁵ **D** **A** **B^b** **C** **D*** **F⁵** **E⁵**

mf

1. What's go-ing
2. What's go-ing

on, _____
on, _____

can you cor - rect my vi - sion?
ev - 'ry - one acts cra - zy,

full

Help-ing my de - ci - sion.
yes or no means may - be.

What's go-ing
What's go-ing

+ Gtr. 2

D A
 on? on, If you know what I'm need - ing,
 could you cor - rect my vi - sion?

Gtr. 1
 full
 4 (4) 2 4

To Coda ☺

D

you won't find me kneel - ing.
Help - ing my de - ci - sion.

+ Gtr. 2

T 2
A 2
B 0

2 2 2 2 2 2 2 2 2 2 2 2 0 2 0 3 0 2 0 3

[illegible]

B \flat C D*

My hands are wav - ing in the air.

TAB

T	3	3	3	3	5	5	5	7	7	7	7	7	7	7	7
A	3	3	3	3	5	5	5	7	7	7	7	7	7	7	7
B	1	1	1	1	3	0	5	0	5	5	5	5	5	5	5

TAB

T	3	5	7	7	7	7	7	6	7
A	3	5	7	7	7	7	7	7	7
B	1	3	5	5	5	5	5	5	5

B \flat C D*

You know as well as I do now,

mf

TAB

T	3	3	3	3	3	5	5	7	7	7	7	7	7	7	3
A	3	3	3	3	3	5	5	7	7	7	7	7	7	7	3
B	1	1	1	1	1	3	3	5	5	5	5	5	5	5	1

TAB

T	3	5	5	5	5	5	5	7	7	7	3
A	3	5	5	5	5	5	5	7	7	7	3
B	1	3	3	3	3	3	3	5	5	5	1

B \flat C D*

I'm go - ing to get to you some - how.

TAB

T	3	5	7	7
A	3	5	7	7
B	1	3	5	5

TAB

T	3	5	6
A	3	5	7
B	1	3	5

cont. in slashes

Solo
Gtr. 2

B \flat C D

full

3 3 3

8 8-6 7-6 X 5-7 5-7-5 7 5 5-7 5-7 7 5-12

cont. sim.

3 3 3

5-7 5-7-5 7 5-4 7-4 0-7 5 4-5-4 7-7 4-5-4 7-4 7-4-5-4 7-4-5 7-4-5-4 7-7

B \flat C D

P.H.
full

7-9 7-7 7-9 7-7 7-9 7 7-9 7-7 7-9 7-7 0 7-9 7-7 9 10 9-7 9 10-7 9-7-9 7-9 7-9 7-9

B \flat C D

3 3 3 3 3

6-8-6 7-7-7 8 6 7-6-5 7-5 5-5-4 7 4-5 5-4 7 7-4-5-4 7-4 5-5-4 7

B \flat C D

3 3 3 3 3 3 3

4-5-7 4-5-4 7-7-4 5-4 7-4 5-5-4 7-4-4 4-7 4-4-4 7-4-5 5-4 7-4 5-5-4 7 4-5-7

First system of musical notation. The top staff is in treble clef with a key signature of one flat (B \flat). It features a melodic line with triplets and a wavy line indicating a tremolo. The bottom staff is a six-string guitar TAB with fret numbers and a wavy line. Chord changes are marked as B \flat , C, and D. The TAB includes a "P.H." (pull-off) instruction and "full" (full fret) markings.

Second system of musical notation. The top staff continues the melodic line with triplets and a wavy line. The bottom staff continues the guitar TAB with fret numbers and "full" markings. Chord changes are marked as B \flat , C, and D. The TAB includes a "P.H." instruction and "full" markings.

Third system of musical notation. The top staff continues the melodic line with triplets. The bottom staff continues the guitar TAB with fret numbers and "full" markings. Chord changes are marked as B \flat , C, and D. The TAB includes "full" markings.

Fourth system of musical notation. The top staff continues the melodic line with triplets and a wavy line. The bottom staff continues the guitar TAB with fret numbers and "full" markings. Chord changes are marked as B \flat , C, and D. The TAB includes a "1/2" (half fret) marking.

Fifth system of musical notation. The top staff continues the melodic line with triplets. The bottom staff continues the guitar TAB with fret numbers and "full" markings. Chord changes are marked as B \flat , C, and D. The TAB includes "full" markings.

B \flat C D

T
A
B

3 3 3 3 3 3 3 5 3 3 10 9 7 7 7 7 7 7 7 0

1 1 1 1 1 1 1 3 3 3 8 7 5 5 5 5 5 5 5 0

B \flat C F 5 E 5 D

T
A
B

3 3 3 5 5 10 9 7 7 5 7 7 7 5 X 7 7 5 7 7 7 0

1 1 1 3 3 3 8 7 5 5 7 7 7 5 0 7 7 5 7 7 7 0

B \flat C F 5 E 5 D

D.C. al Coda

T
A
B

3 3 3 5 5 10 9 7 7 0 7 0

1 1 1 3 3 3 8 7 0 0 0 0

⊕ *Coda*

Gtrs. 1+2

D B \flat (D bass)

T
A
B

0 2 0 3 0 2 0 3 2 3 0 2 0 3 3 3 3 1

C (D bass) D

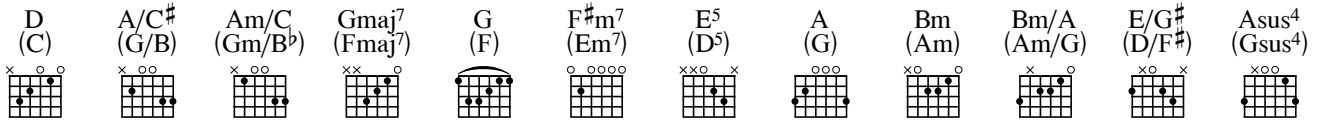
T
A
B

0 2 0 3 0 2 0 3 5 5 5 0 0 2 0 3 0 2 0 3 2 3 2 0

Wheels Within Wheels

Words & Music by Rory Gallagher

Capo 2nd Fret



Intro

♩ = 88 ♩ = $\frac{3}{4}$

Gtr. 1 (electro-acous.)

Chord diagrams above the staff: *D (C), A/C# (G/B), Am/C (Gm/Bb), Gmaj7 (Fmaj7).

mf w/chorus fx

Tablature below the staff:

T	A	B
0 1 3 0 0 3 3 3 3 3 3 0	0 0 0 0 0 0 0 0 0 0 0 0	3 2 3 2 2 0 1 0 3 2 2 3

*Symbols in parentheses represent chord names with respect to capoed guitar (Tab 0 = 2nd fret)
Symbols above represent actual sounding chords

Chord diagrams above the staff: D (C), A/C# (G/B), Am/C (Gm/Bb), G (F).

Lyrics: If you keep -

etc.

Tablature below the staff:

T	A	B
0 1 3 0 0 3 3 3 3 3 3 0	0 0 0 0 0 0 0 0 0 0 0 0	3 3 2 2 2 0 1 0 3 2 2 3

Chord diagrams above the staff: D (C), A/C# (G/B), Am/C (Gm/Bb).

Lyrics: on walk - in' your heart closed on try - in' you'll walk right out of you live out in the it looks like it's all in

etc.

let ring... let ring...

Tablature below the staff:

T	A	B
0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3	1 1 1 1 1 1 1 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0	3 3 3 3 3 3 3 3 2 0 0 1 0 0 0 0 0 0 0 0 0 0

Who's That Coming

Words & Music by Rory Gallagher

G Tuning:

6 = D 3 = G

5 = G 2 = B

4 = D 1 = D

Intro

Freely

Gtr. 1 (Resonator)

(G)

First system of guitar notation. The treble clef staff is in 4/4 time, key of G major. It features a melody with triplets and wavy lines indicating vibrato. The bass staff shows fret numbers: 12, 12, 10, 12, 10, 12, 12, 7, 0, 0, 3, 0, 5, 5, 0, 3, 0, 5, 0. The notation includes a *mf* dynamic and a 'w/slide' instruction.

Second system of guitar notation. The treble clef staff continues the melody with triplets and wavy lines. The bass staff shows fret numbers: 5, 8, 5, 3, 0, 6, 5, 3, 0, 0, 5, 3, 2, 0, 0, 0, 0, 0, 0, 3, 0, 3, 5, 5, 5, 5, 5, 5, 5, 3. The notation includes a *p* dynamic and a *mf* dynamic.

Third system of guitar notation. The treble clef staff continues the melody with triplets and wavy lines. The bass staff shows fret numbers: 5, 3, 0, 3, 2, 0, 0, 5, 5, (5), (0), 12, 10, 0, 9, 0, 7, 0, 5, 3, 0, 3, 2, 0, 0, 0. The notation includes a 'let ring...' instruction.

Fourth system of guitar notation. The treble clef staff continues the melody with triplets and wavy lines. The bass staff shows fret numbers: 3, 3, 3, 5, 5, 5, 5, 5, 7, 8, 7, 5, 3, 0, 3, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The notation includes a *p* dynamic and a *mf* dynamic. A tempo marking of **Tempo ♩ = 86** and a 'foot count' section with 'x' marks are also present.

(G7)

1. (B^b) (C) (G)

(B^b) (C) (G) 2. (B^b) (C) (G)

Gtr. 2 (elec.)
(G7)

Fig. 1
mf Gtr. 2 w/slide + crunch dist.
Gtr. 1 tacet

(B^b) (C) (G) Gtrs. 2 + 3 (elec.) (B^b) (C) (G)

Gtr. 3 w/ slide + sustain

(B^b)

song she's hum - ming could make my gui - tar start _ strum - ming. _
words she's say - in' could make e - ven the de - vil start pray - in'. _
sure am gun - ning you know she's the one and

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "song she's hum - ming could make my gui - tar start _ strum - ming. _ words she's say - in' could make e - ven the de - vil start pray - in'. _ sure am gun - ning you know she's the one and". The guitar accompaniment is in treble clef with a key signature of one sharp. It features a series of chords and single notes. Below the guitar staff is a tablature section with three staves labeled T, A, and B. The T staff contains numbers 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The A staff contains numbers 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. The B staff contains numbers 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

1.

(G)

Aut - o - mat - ic - 'lly. 2. Tell me
on his knees up - on the ground. 4. But tell me
I'll guess she'll always be.

The second system of the musical score. The vocal line is in treble clef with a key signature of one sharp. The lyrics are: "Aut - o - mat - ic - 'lly. 2. Tell me on his knees up - on the ground. 4. But tell me I'll guess she'll always be." The guitar accompaniment is in treble clef with a key signature of one sharp. It features a series of chords and single notes. Below the guitar staff is a tablature section with three staves labeled T, A, and B. The T staff contains numbers 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5. The A staff contains numbers 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5. The B staff contains numbers 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5.

2.

(G)

Bridge

(C)

(F)

She's al - ways had just what it

The third system of the musical score. The vocal line is in treble clef with a key signature of one sharp. The lyrics are: "She's al - ways had just what it". The guitar accompaniment is in treble clef with a key signature of one sharp. It features a series of chords and single notes. Below the guitar staff is a tablature section with three staves labeled T, A, and B. The T staff contains numbers 0, 0, 0, 3, 0, 0, 3, 3, 0, 3, 3, 0, 0, 0, 0. The A staff contains numbers 0, 0, 0, 3, 0, 0, 3, 3, 0, 3, 3, 0, 0, 0, 0. The B staff contains numbers 0, 0, 0, 3, 0, 0, 3, 3, 0, 3, 3, 0, 0, 0, 0. The tablature section ends with a wavy line and the text "w/slide ad lib.".

(C)

(F)

(C)

(F)

(C)

(F)

took to read me like I was _ an o - pen book.

The fourth system of the musical score. The vocal line is in treble clef with a key signature of one sharp. The lyrics are: "took to read me like I was _ an o - pen book." The guitar accompaniment is in treble clef with a key signature of one sharp. It features a series of chords and single notes. Below the guitar staff is a tablature section with three staves labeled T, A, and B. The T staff contains numbers 5, 10, 5, 10, 5, 10, 5, 10, 5, 10, 5, 10, 5, 10, 5. The A staff contains numbers 5, 10, 5, 10, 5, 10, 5, 10, 5, 10, 5, 10, 5, 10, 5. The B staff contains numbers 5, 10, 5, 10, 5, 10, 5, 10, 5, 10, 5, 10, 5, 10, 5. The tablature section ends with a wavy line and the text "sim.".

(E^b) (A^b) (E^b) (A^b)

There's some - thing burn - in' deep in - side of me.

T 8 13 8 13
A 8 13 8 13
B 8 13 8 13

(E^b) (A^b) (C)

And she's the on - ly one who can set me free. Yeah.

T 8 13 5 5
A 8 13 5 5
B 8 13 5 5

(G) (D) To Coda ϕ *f* 8^{va}

T 12 7 5 7 19 14
A 12 7 5 7 19 14
B 12 7 5 7 19 14

Solo (D) Gtr. 3 w/ad lib. rhythm (*pp*)

T 8 10 10 10 10 8 5 7 7 7 10 13 15 15 12 13 15
A 8 10 10 10 10 8 5 7 7 7 10 13 15 15 12 13 15
B 8 10 10 10 10 8 5 7 7 7 10 13 15 15 12 13 15

let ring...

T 10 10 8 6 7 7 5 7 7 2 0
A 10 10 8 6 7 7 5 7 7 2 0
B 10 10 8 6 7 7 5 7 7 2 0

[illegible][illegible]

♫ *Coulu*
Piano Solo (D)

Gtr. 2 w/wah
Gtr. 3 sim. ad lib.

Play 3 times

Outro

(D) (F)

(G) (D)

(D) (F) (G) (D) 8va----

(D)

T
A
B

The first system of the musical score for 'The Wind' consists of a treble clef staff and a three-string guitar TAB staff. The treble staff is in G major (one sharp) and contains three measures. The first measure is labeled (F) and contains a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). The second measure is labeled (G) and contains a quarter note (G4), a quarter note (A4), and a half note (B4). The third measure is labeled (D) and contains a half note (D5) and a quarter note (C5). The TAB staff has three measures corresponding to the treble staff. The first measure is labeled 8/10 and contains the sequence 10-12-10-12-13-12-13-15. The second measure is labeled 5/12 and contains the sequence 12-10. The third measure is labeled 5/5 and contains the sequence 5-5-5-5-5-5.

[illegible]

(D) (F) (G) (D⁷)

gradual slide *p* w/wah

T 7 5 (5) 12 3 0 0 (10)
 A 7 5 (5) 12 3 0 0 7
 B 7 5 (5) 12 3 0 0 7
 0